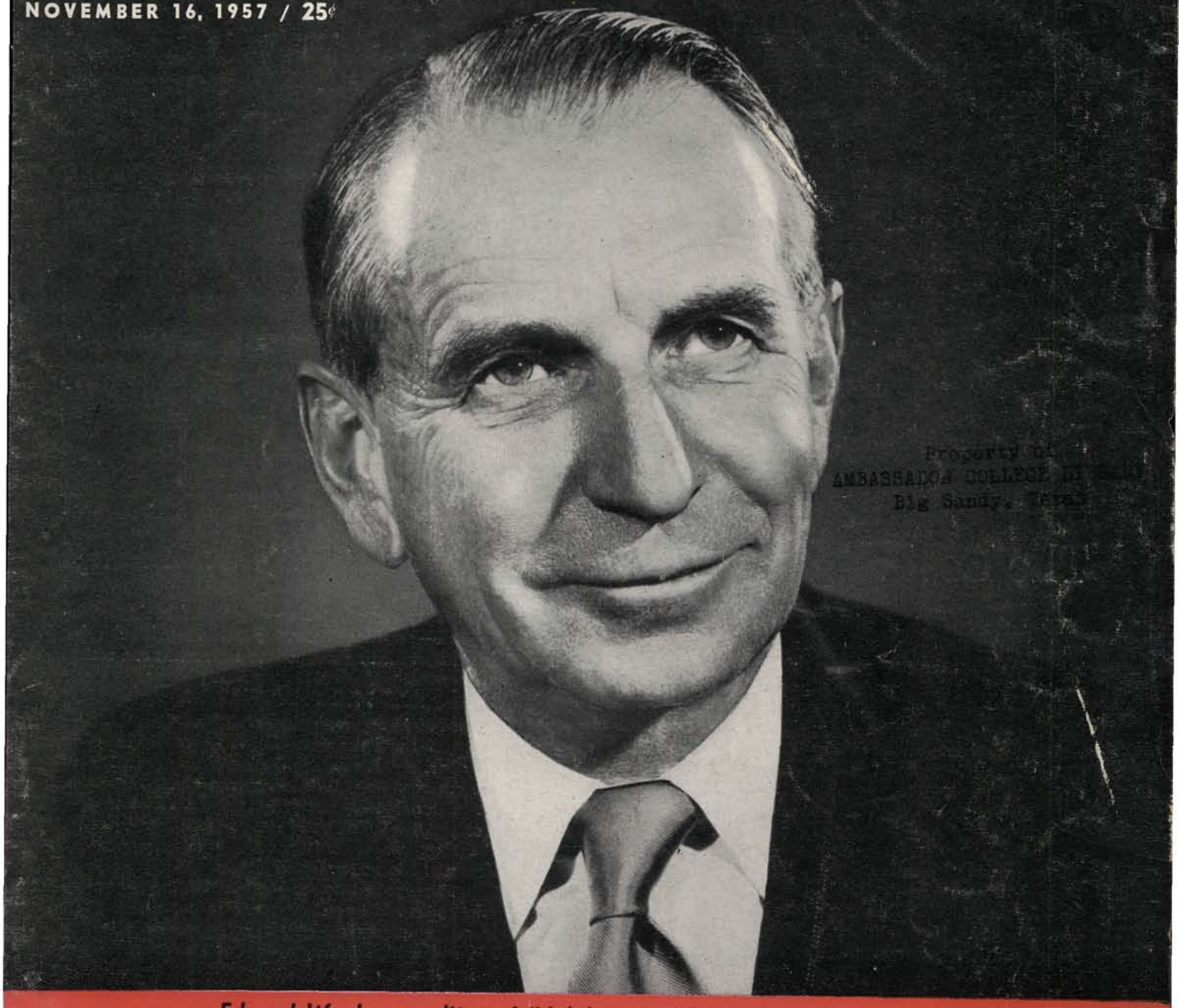
Saturday Review

NOVEMBER 16, 1957 / 25¢



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Edward Weeks, co-editor of "Jubilee: 100 Years of the Atlantic."

NOTES ON LEAVING THE COMMUNIST PARTY

By Howard Fast

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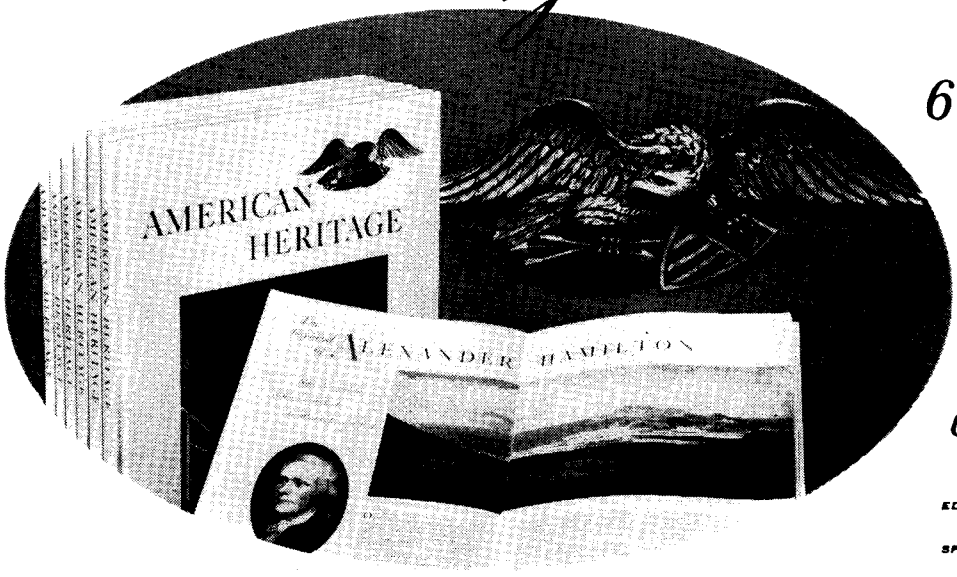

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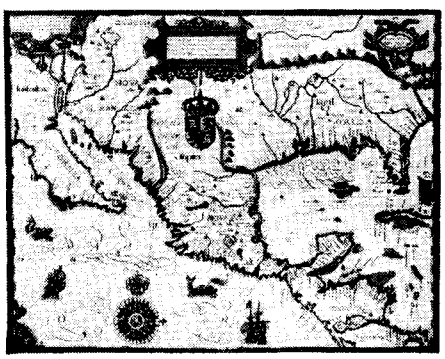

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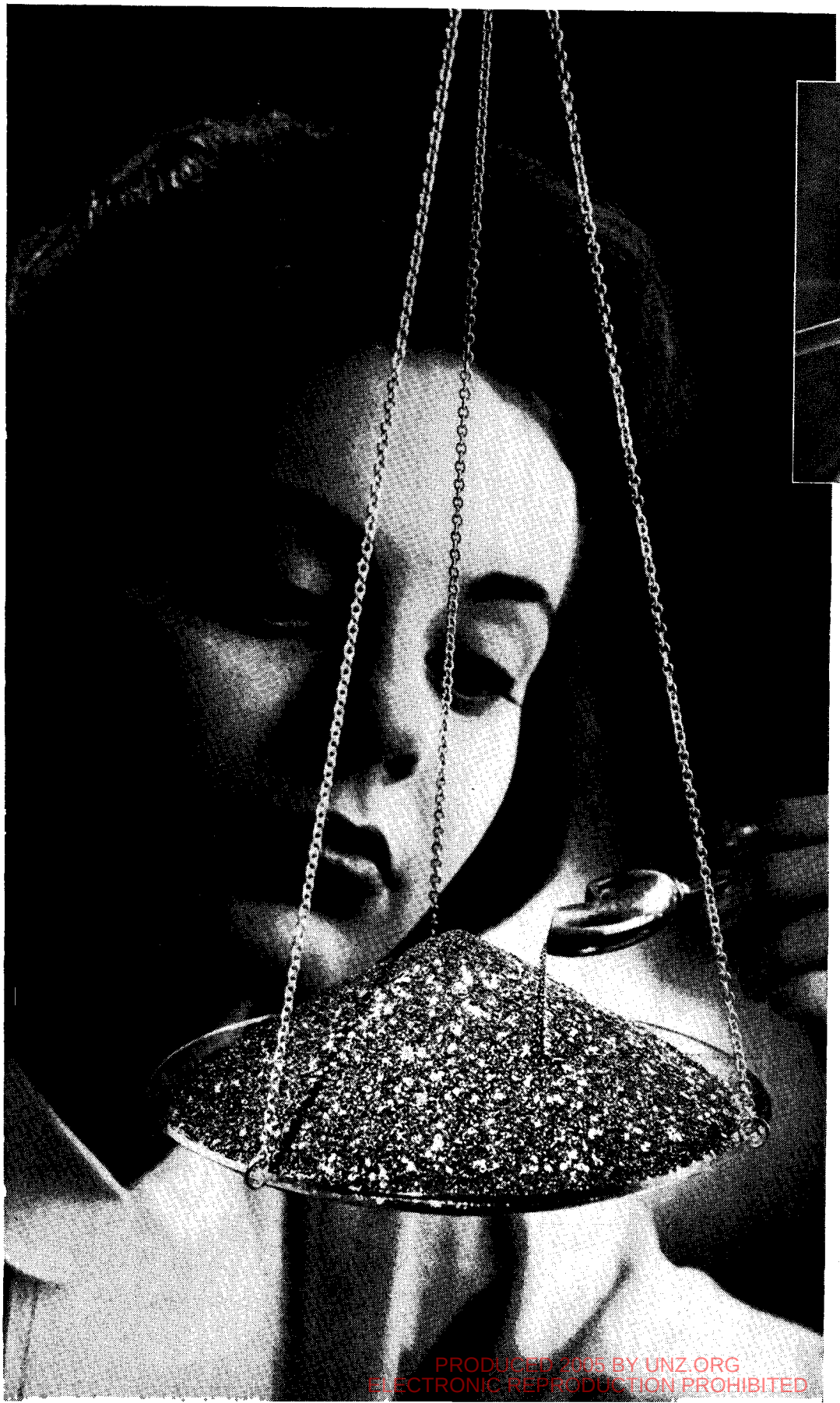

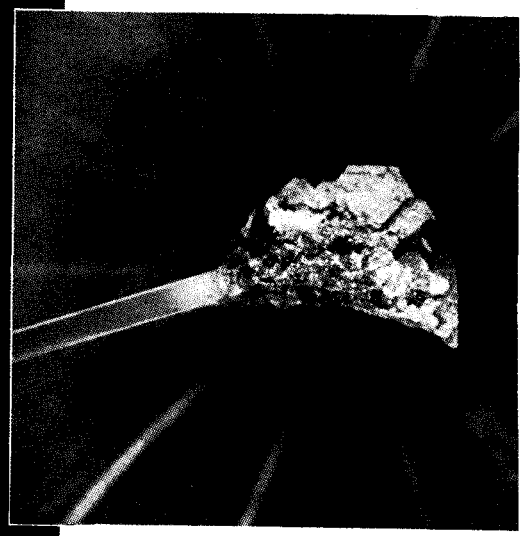

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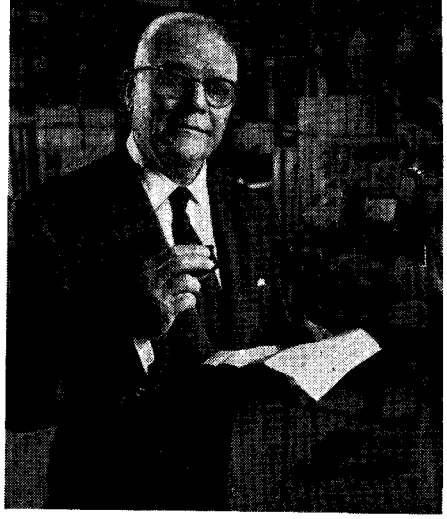

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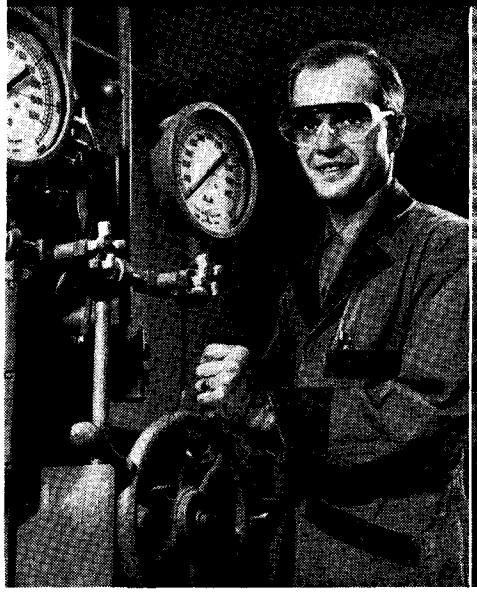

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The Saturday Review

NOVEMBER 16, 1957

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The SATURDAY REVIEW, published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N. Y. Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasure; Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulation. Vol. XL, No 46, Nov. 16, 1957. Re-entered as second-class matter January 11, 1952 at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the act of March 3, 1879. Indexed in the "Readers Guide to Periodical Literature."
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WHENEVER THE NOISE OF THE CROWD at the White Horse Tavern gets too loud, Ernie Wohlleben, proprietor, will reach behind the bar, pull out a cowbell, and thrash it violently in the air to bring immediate quiet and respect to this distinctive institution. Failing in that, Ernie might just be likely to bellow out a vigorous, "ROUSE!"—and the tavern will be emptied of its occupants, whether it be two, four, or five hours before its advertised closing hour of 2 A.M.

Ernst Wohlleben is now a young seventy-five. He speaks with a heavy Bavarian accent, and since 1907 he has been proprietor of the tavern where poet Dylan Thomas spent most of his waking hours while in New York. The White Horse Tavern has been described variously as a waterfront seaman's bar (which it is not), a supper-club for Greenwich Village intellectuals (which it is partially), and a place to get the biggest and best whisky sour this side of Dublin (which it is). Whatever way you might care to describe it, you're not likely to find another tavern like it—nor one with less pretense. It sits on the corner of 11th and Hudson Streets in downtown Manhattan, with large glass windows, the sign of the White Horse above them. From the pavement looking in, the tavern appears much as it did at the turn of the century.

DYLAN THOMAS WAS INTRODUCED to the White Horse Tavern by an American poet living in the Village, and almost immediately took it over as his home. He reported to a British journalist that it was his favorite place in America—the nearest thing to an English pub that he had found in this country. His tragic fondness for an 'arf-and-'arf was evidenced by the fact that he would often arrive at ten in the morning and stay on through until closing.

"He would sit quietly for hours," Ernie told us, "with very little to say. But he would listen. Always he would be listening to whatever anyone had to say. He seemed to live in a different world—a world which belonged to nobody but himself. And when I think back on it, I don't think I ever saw him smile. Not once. Ever."

Frieda Wohlleben, wife of Ernie, told us: "I was more surprised than anyone when I heard Dylan Thomas had died. He had such healthy red cheeks—and he looked so well. Of course, he liked his ale too much. But he was a nice man, a fine man—and he was always welcome."

A tall, distinguished gentleman with a shock of gray hair and glasses set on the top of his head leaned over from the next table to report: "I have a very great distinction here myself. I am the *only* member of the regular clientele who *never* saw Dylan Thomas. I always just missed him." He nodded, solemnly, and went back to his sliced knockwurst sandwich on pumpernickel.

"Dylan would bring his wife here," Frieda Wohlleben went on. "And I'm afraid they never hit it off too well. You could tell by the way they acted with each other. Never much to say—and when they did talk it wasn't in what you'd call agreement. She was blonde, delicate, and good-looking, she was. But she wasn't happy, I'm afraid."

As we talked to Ernie and his wife, the ghost of Dylan Thomas still seemed to hang in the White Horse Tavern. In a smoky corner, a chess game had been going on for the better part of an hour. Overhead, the old, ornate metal ceiling reflected the light of a frosted ceiling globe in a weird shadow pattern. Across the street, through the tavern window, a sign reading "J. Blumenthal—Loan Office" was barely visible in the late evening light. Uptown on Broadway two marquees blazed with the memory of the poet: "Under Milkwood" and "A Boy Growing Up." Bookstore counters all over the country were displaying "Dylan Thomas in America," the account of Dylan's extended reading tours throughout the country, and "Leftover Life to Kill," the story of Thomas as told by his wife. But Thomas's ghost was probably right there in the White Horse, watching and listening.

WHEN WE ENTERED the White Horse Tavern we were told we could find Ernie in the back room watching a chess game with a player's intensity.

"I don't like publicity, you know," Ernie told us. "But if you wait over at another table I'll come over and see you soon as the game is over."

The game took exactly one hour and five minutes to complete, and Ernie failed to budge from his strategic viewing position.

At a center table, an attractive brunette in a black turtleneck sweater and toreador pants sat waiting impatiently for her date. In another corner,

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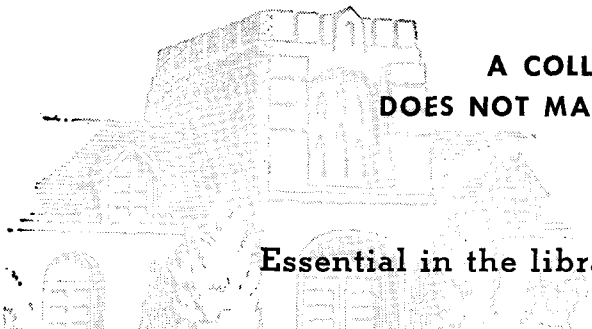

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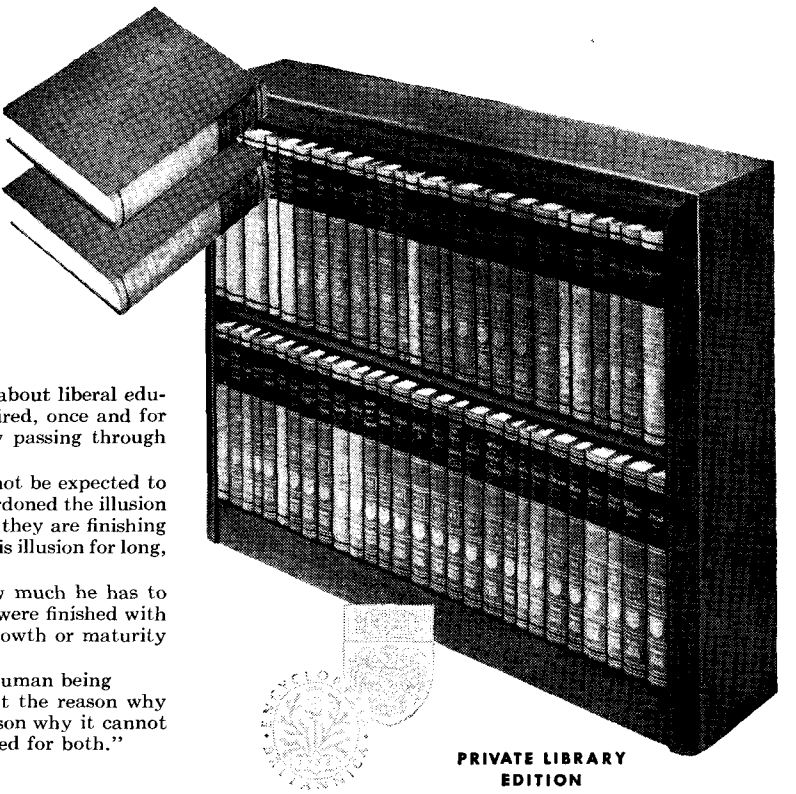
"The greatest mistake anyone can make about liberal education is to suppose that it can be acquired, once and for all, in the course of one's youth and by passing through school and college.

"This is what schoolboys do not know and, perhaps, cannot be expected to understand while they are still in school. They can be pardoned the illusion that, as they approach the moment of graduation, they are finishing their education. But no intelligent adult is subject to this illusion for long, once his formal schooling is completed.

"He soon learns how little he knows and knows how much he has to learn. He soon comes to understand that if his education were finished with school, he, too, would be finished, so far as mental growth or maturity of understanding and judgment are concerned.

"With the years he realizes how very slowly any human being grows in wisdom. With this realization he recognizes that the reason why schooling cannot make young people wise is also the reason why it cannot complete their education. The fullness of time is required for both."



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three college students were talking earnestly about "The Prophet."

"I've succeeded in all the *wrong* things," an author at a nearby table was saying. "I have nothing but a vast collection of my *own* works. I am going on a three-week bender, so help me."

"He'll never make it," a friend whispered. "Never. He's a damn good writer, but he'd be a total failure as a lush."

"Two black and tans, with mulligan, Bill!" a voice from a side table was calling.

"Sorry, lady," the waiter was explaining to another customer. "We don't serve coffee here. Ginger ale?"

"I'm incognito today," a young man was saying to his girl. "I've shaved my beard off!"

"This is one of the last bastions, this place here," an anonymous voice, out of sight, was saying.

The chess game was still continuing.

Playing with a rook, queen, and bishop, White finally outsmarted an equal group of Black pieces, and Ernie rose solemnly to disappear into the main room.

TWENTY MINUTES LATER he finally joined us, still concerned about "publicity"—but congenial and communicative the minute he began talking.

Ernie's interest in chess began in the 1880s, when the Bavarian village in which he was born staged annual matches with full-size living players on the village square. The contestants would instruct the villagers, dressed as pawns, rooks, knights, and so forth to move to a designated spot on the man-sized board—and the matches would go on for days.

"Wish we could keep the games going after nine," grumbled Ernie. "But the place gets too crowded. I hate crowds."

His chess game is unorthodox; he refuses to play by the book; he goes on the offensive with either white or black; and—as many of the players will testify—very few can beat him.

Ernie attributes the quality of his clientele to the fact that he has no radio, no television, no juke box, no distractions.

"Just plain talk—or chess. Nothin' else. The place hasn't changed much since I started here in 1907, and I don't intend to let it change. I don't want anything modernized, and I don't want it to get any bigger. It's a homey place to eat and have a half-and-half and that's all it's intended to be."

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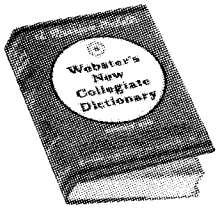

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cated one recent piece, "Fantasia on a Theme by Harris," to Ernie in gratitude for support from Ernie when he needed it most. Clayton spent a month last spring in the MacDowell Colony, where he turned out a full piano sonata, the fantasia, and two short pieces for the organ. He is a totally dedicated young man who admits that there is no other reason in the world but love for him to continue in such an unlucrative field as serious musical composition. And his attachment for Ernie is devout.

"ERNIE IS THE GREATEST MAN in the world," is the way his wife Frieda describes him. They are about to celebrate their fiftieth anniversary next year. "Sometimes I feel like hitting him over the head, but that's only once in a very great while. He's kind and generous—and he lives by one rule: treat people the way you want to be treated. He started the Dylan Thomas Fund all by himself. He told me one time, 'Isn't it better that you can give instead of take?' is what he said. Could there be any better thought than that?"

For some time Frieda wanted to sing professionally. She has headed up the Mozart Society for nearly twenty-five years, and has organized united singing groups from ten states in choirs as large as four thousand voices. She is still active at the age of seventy-one—but promises to retire next year.

"When I told Ernie I wanted to be a professional singer, he told me he didn't want a singer—he wanted someone to do the cooking. Especially home-made meat loaf. And that's the way it is—and I'm glad."

IT WAS NEARLY nine o'clock. The chess boards were being folded up, and the crowd was beginning to thicken. The noise level was rising a few decibels. Ernie, cigar in mouth, was standing by the bar with one eye on his cowbell.

The ghost of Dylan Thomas still seemed to linger—perhaps next to Ernie—and for a moment we almost thought we felt a grateful smile.

—JOHN G. FULLER

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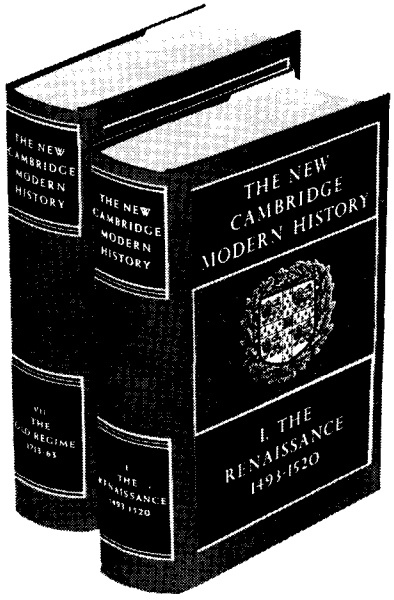

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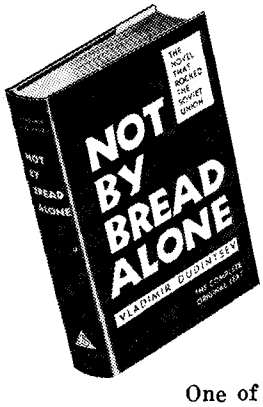

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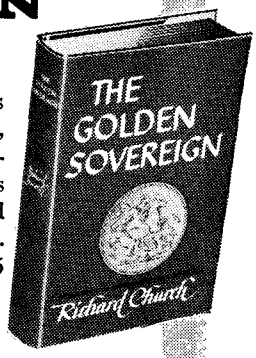

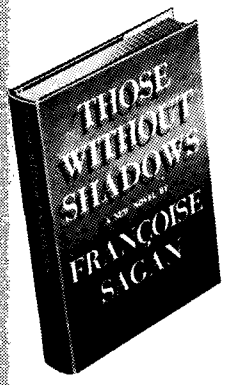

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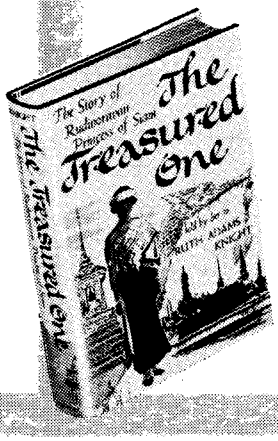

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A *Symposium*

Edited by Granville Hicks

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The Saturday Review

NOVEMBER 16, 1957

—Wide World.

Nikita Khrushchev, a man of sudden and unpredictable movements and decisions, probably will never surprise the world more than he did in February 1956 with his famous "secret" speech to the Twentieth Party Congress, when without placebo or preliminary of any kind he corroborated the existence of Communist crimes and scandals under Josef Stalin on a vaster scale, over a longer period of time, than ever had been alleged by even the fiercest of Communism's critics. This unprecedented shocker gave the coup-de-grace *to the loyalties of many American Communists, to none more definitively than Howard Fast, the novelist, some of whose personal history* SR *publishes this week, excerpted from his forthcoming book "The Naked God" (Praeger, $3.50).* *(Copyright 1957 by Frederick A. Praeger, Inc.)*

ON LEAVING THE COMMUNIST PARTY

By HOWARD FAST

THE "secret" Khrushchev speech, admitting and detailing to the Soviets' Twentieth Party Congress the terrors of Stalin's rule, was published in *The New York Times* on June 5, 1956.

The next day the staff of the *Daily Worker* met. We had all read the speech. The somber terror of it was in our eyes and on our faces, and now the discussion was whether or not to print it in the *Worker*. In the course of that discussion, something happened that will remain with me until I die. It could only have happened then, at that time, for the truth we saw was brutal, cold, and terrible beyond description. Few of us were any longer young. Most of our adult lives had been given to this movement. All of us had made great sacrifices. Here were brilliant careers given up, success and wealth bypassed by some, respect and honor abandoned by others, all of us together in a tiny minority group that had been hounded and persecuted for a decade, all of us driven by and wedded to the splendid dream of brotherhood and justice, all of us knowing each other so well and so long. And in this group, compelled by an idea and realization that had fastened upon me, I rose in the course of the discussion and said.

"I wonder if there is any comrade here who can say now, out of what we know and have seen, that if our own Party leaders had the power of execution he or she would be alive today?"

They all looked at me, but no one broke the silence. We had come to the end of a road, and we knew by what grace we were alive. We knew it—and oh, what a terrible knowledge that was. Each one according to his talent and ability had given his life to the cause of mankind, the brotherhood of man—and we knew that for this the reward was death.

• • •

I joined the Communist Party in 1943, but I came to it first as a part

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of my generation, in the 1930s. In 1932, I worked as a messenger in a Harlem Branch of the New York Public Library. It was one of a series of dismal and underpaid jobs that I had held since, at the age of eleven, pressed by the need of our utter poverty, I went to work as a newspaper delivery boy.

If we are to seek for understanding, any sort of understanding, then the reader must not only recall the 1930s, but must comprehend the full meaning of the surrender of childhood, a situation that poverty still imposes on millions of children the world over. The fact that I earned twenty-five cents an hour at this job is of less moment, for my twenty-five cents was precious beyond belief, and when I bought apples from one or another of the thousands of much older men who had lost all the gain and security of a lifetime I felt keenly my own fortune as against their total tragedy. I was lucky.

• • •

IT MAY be said that Marxism—and the Communist Party, in its claim that it and it alone can carry Marxist theory into practice—appeals to two sections of modern society as a necessity. The worker embraces Marxism in terms of his own intimate struggles and needs as a worker; the intellectual embraces Marxism in his need to find avenues to understand reality and the truth of reality, without which understanding he is frustrated and truncated. Here I am not arguing the validity of Marxism; I am trying to explain it as a force. Businessmen, lawyers, physicians may or may not become Marxists; with them it does not loom as a necessity in terms of their work and life. With students, artists, and writers it very often does.

It is not simply the rebellion of youth. That can take many forms—crime, drugs, insane driving in hopped-up cars, senseless defiance of adults, premature drinking and smoking, and so forth and so on. The youth that turns to Marxism, however, engages in a specific rebellion against a society that obscures instead of clarifying, against ignorance, dogma, superstition, and apparent senselessness in the relationships of masses of people. The fact that the Communist Party develops and demands a dogma of its own does not alter the facts stated above, nor does it explain why so many restless, alert, and inquiring intellects are to be found in its ranks.

I came to the left-wing movement out of my own poverty and hunger and despair in the early 1930s, and I came to it out of a working-class background, but I joined the Communist Party in 1943 because I could no longer see any future as a writer unless I was able to wed my principles to action. At that point I did not feel that I was moving away from the traditions that had shaped my thinking, but rather in the direct line of them. Where I had been alone—or at best a partner in a confusion that equaled mine, a frustration as great—I felt that I had now become part of an edifice dedicated singularly and irrevocably to the ending of all war, injustice, hunger, and human suffering—and to the goal of the brotherhood of man.

• • •

Discipline in the Communist Party is voluntary, but in the silent background is the sword of excommunication. Without the power and religiosity of expulsion, the Communist Party could not exist as it is. Before the moment of the Khrushchev secret speech, expulsion from the Communist Party was akin to eternal damnation, the body alive but the soul already dead for eternity; and so powerful had this conviction of the membership become, and so widely and sincerely had they promulgated it, that millions of non-Communists considered anyone who bore the label of expulsion from the Party as a lost and damned soul, a corrupt and dangerous human being who no longer owned the right of admission to the society of men of good will.

To a sincere and devoted Communist, expulsion was almost as bad as death—and sometimes worse. It is almost impossible to convey to many people what the total implication of expulsion meant. For almost a generation, several million Americans of good will accepted the fact that a man was expelled from the Communist Party either for being a police spy or for utter venality and degeneration of character. Such an expelled person became outcast, not only among Party members but among a circle of progressives a dozen times larger than the Party itself. This was a concept deliberately nurtured and put forward by every Communist Party on earth; for it was basic to Party discipline.

Without this ritual of expulsion and its accompanying mythology, the Communist Party would be something else indeed. The expelled Communist thus became the leper-heretic of today, living on under an interdiction unique since medieval times. Needless to say, a very great many of those expelled were guiltless of anything more culpable than the effects of reason or independent thought. So we begin to see the bottom process whereby the vertical pillar of thought and agreement operated.

• • •

IT IS worthwhile and interesting to put together a composite of the *Party leader*, for he is the inevitable product of the Party in any land where the Party is a Stalinist structure—and it is he who dirties the page of history and blackens all the colors of man's dreams. I have seen many hundreds of him in many lands. I have watched him operate in a hundred different situations, among workers, housewives, intellectuals, professionals, farmers, and youth. I have seen him in a broad variety of situations—and I have observed him with some care.

He is not a very impressive man, for you are given to understand that in the Party men are not judged by bourgeois standards. He has a cold and aloof quality; none of the warm handshake and open heart. He is a careful man; he chews his words before he lets them out. On occasion, usually as the result of a considered decision, he will smile a bit and go out of his way to say a few words of chitchat to a *special* personality; but he is uneasy in this kind of social intercourse.

When asked his opinion on any subject, providing the question comes from an important source, he assumes an attitude and, talking not to you but through and beyond you, declaims the proper one of some few dozen opinions he is always officially provided with. When this opinion deals with anything but the Party line, it is an equivocation. Within the Party line, it is dogma couched in the priestly gobbledygook that is his substitute for the normal language of his native land.

At a meeting, he is careful to be the last speaker—unless there is present a leader higher in the ladder of command. In that case, he will bow to authority and be the next to last speaker; although, if he is on the power-make, he will use every trick to jockey for finish position. Since fully three-quarters of his life is passed sitting at meetings, the tactic of final position assumes very considerable importance.

His carefulness is exhibited whenever he speaks or writes. He eschews original opinions as the devil himself; he restricts himself to areas of proven safety, where Marx or, and preferably, Lenin can be quoted to back up his position. At infighting, he watches the people on his side build an attack, and then he uses all the points presented to devastate. He always builds bridges, for he is not one to go it alone. "As Comrade So-and-So pointed out," he is fond of beginning—for Comrade So-and-So will re-

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member and return the favor when needed.

His high moment comes when he feels it is safe to be "sharp" with an opponent; and then he lives. Such a moment comes when his opponent in a discussion or policy meeting is either witless enough or honest enough to persist against the majority. The leader does not become "sharp" unless he is absolutely certain that his opponent is sunk, outclassed, and isolated. Now no holds are barred, and the man of ice and reserve allows passion to take over. He is withering in his scorn, contemptuous in his sarcasm, and terrifying in his condemnation. In a land where he is the power, he reads a prelude to prison or death, literally swelling with righteous wrath and purity; in a capitalist country, he is limited to moral destruction—and as he conceives the needs of this objective he proceeds to humiliate his opponent, or unseat him, or make him an outcast, or require penitence and a plea for forgiveness, or lay the groundwork for expulsion.

He learns a bag of tricks which he uses with tiresome regularity. When he must listen to a discussion totally beyond him and on which he can have no safe opinion—and this is often the case—he puffs his pipe knowingly and never says a word. When the chairman of the meeting inquires deferentially whether the leader would not like to make a contribution or sum up, he shakes his head tolerantly. This conveys the impression that, in his wisdom, he has decided that it will benefit the others to work this out for themselves. It also establishes his reputation as a democratic fellow.

Another tactic is to note that the hour is late—and to say that he will present his views at the next session. This not only gives him a few days to sound out the situation, but also establishes his reputation as a man of calm and patience.

Still another method is to listen like a hawk until he can fix one phrase or statement that represents a possible deviation. When he has latched onto this, he throws it in as something so heinous that it overshadows all ideas. He now becomes the single-minded defender of the purity of the Party line. There is no better reputation to build in leadership than a dedicated defense of the Party line.

In matters of art and profession he faces the greatest difficulty, for he is without taste, standards of judgment, background, or any of that sensitivity so necessary to literary or artistic criticism.

• • •

In 1945, after a 15,000-mile trip to India, I attempted to see Eugene Dennis, then General Secretary of the Communist Party of the United States, to tell him of the last phase of the awful Bengal famine and something of the unique discussions I had had with many top men in the Indian Party. Although I wanted to see Dennis the first day of my return, it was weeks before I could get in; he was always too busy. When at last I was ushered into his lordly office, nothing of what I had to say interested him. He had no questions to ask me. He had never seen me before, yet even a simple inquiry as to my health was not forthcoming. He merely dismissed me with an impatient wave of his hand, as he would brush dirt aside.

This sounds like a small matter, even an unimportant matter, and indeed there were a hundred other moments of equal shame and worse indignity; but never in all my life have I experienced anything like it outside of the Communist Party. Not even the warden of the Federal prison where I served a sentence as a political prisoner years later ever treated me or anyone else with such inhuman disdain and contempt; indeed, the warden I refer to was a man of heart and compassion; and only in the Communist Party from Communist leadership have I experienced myself and seen directed toward so many others such an attitude toward people.

• • •

I REMEMBER the time the then Rumanian Ambassador invited half a dozen of us who were on the board of the Communist cultural magazine, *Mainstream*, to have lunch with him. He called for us at our dingy office with a great black diplomatic limousine and drove us in style to the restaurant where we would share an enormous repast. But when we got there and he started to lead us in, his driver remained sitting in the car. We were stupid Americans and unlearned in the higher niceties of Communist practice. Those who were there with me will recall how we quickly whispered together, and then were compelled to ask where the driver would eat.

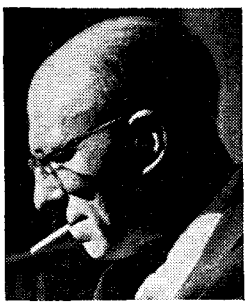
The Rumanian Ambassador informed us that he, the chauffeur, was a disciplined Communist, and would just sit there until we came out. Feeling that the driver was also a human being, we suggested that he should come into the restaurant and eat with us. After all, we were of a "working class" movement and not yet adept at distinguishing between Communists and human beings. But the Rumanian Ambassador was horrified and aghast at our suggestion. How in heaven's name could we think of sitting a chauffeur at lunch between a diplomat and intellectuals, even if the intellectuals were a little seedy and even if the chauffeur was a Communist?

A little thing—but it bit deep into us, and I remember how we wrestled with it, trying to down our own anger, for was this man not the trusted ambassador of a socialist nation?

• • •

IN MY thirteen years of Communist Party membership, none of the national leaders of the Party ever discussed my writing except when I was brought before them on charges of violating the Party line. When I received the Stalin Peace Prize, Betty Gannett, then a member of the secretariat, cried out with anger, "Now he will be more difficult to control than ever!" No national leader of the Party, as a matter of fact, ever approached me except in terms of punishment or to ask me to attempt some task to his benefit. When Albert Maltz, in 1946, sent to the *New Masses* an article that contained a rather mild criticism of the narrow and sectarian Communist attitude toward literature, he was treated as if he had committed a major crime. I include myself among those who blew up his criticism all out of proportion to its intent—a matter for which I have never forgiven myself, even though Maltz found it so easy to forgive and forget. Meetings were held. Mike Gold denounced Maltz with passion and language that a civilized person would reserve for pathological criminals. The fact that Albert Maltz was a writer of talent

(*Continued on page* 55)



HOWARD FAST, *born in New York City in 1914, for over twelve years made one of the showpieces of the American Communist Party. One of the best-selling authors alive (translations of novels like "Freedom Road" and "Citizen Tom Paine" ran into millions of copies), in his work Fast has always expressed a powerful faith in the sense and aspirations of the Common Man; that this successful artist should have chosen Communism was certainly a feather in its cap. But now all that is history.*

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Journalistic Jubilee

A Great American Monthly Celebrates Its Centenary with a Representative Sampling of the Varied Fare It Has Offered Through the Years

By JOHN T. WINTERICH

IT WAS almost called *Orient.* Oliver Wendell Holmes countered with *Atlantic,* and *Atlantic* carried the day, and it has carried the hundred years that have flowed into history since the first number appeared in November 1857. Since then it has published more than 100 million words in its 1,200 issues—words with beauty in them and words with fire, words to delight and words to inform. Edward Weeks, the *Atlantic*'s ninth and reigning editor, in his too brief introduction in the anthology "Jubilee: One Hundred Years of The Atlantic" (Little, Brown, $7.50), writes, "Our aim from the first has been to reach thinking people and to entertain them or make them think harder."

The *Atlantic* was created to champion a cause—the cause of antislavery. Its creator (and for all the brevity of his introduction Mr. Weeks gives him due credit) was Francis H. Underwood, lawyer, diplomat, editor, author, and, at the critical moment, reader for the Boston publishing house of Phillips, Sampson & Co., which in 1852 had published "Uncle Tom's Cabin" and soared to affluence (though a few years later it went bankrupt). There was a panic in 1857 and Phillips, Sampson panicked too; in 1859 a sturdier publishing enterprise, Ticknor & Fields (which we know today as Houghton Mifflin), took over the young magazine. Not until 1908 did the Atlantic Monthly Company come into being.

Underwood knew that the publication required a name-editor even though the name would appear nowhere in its pages—it would still get around. He picked James Russell Lowell, then earning $1,200 a year as a Harvard professor, according to Mr. Weeks. (Underwood himself says that Lowell's salary as *Atlantic* editor was $3,000.)

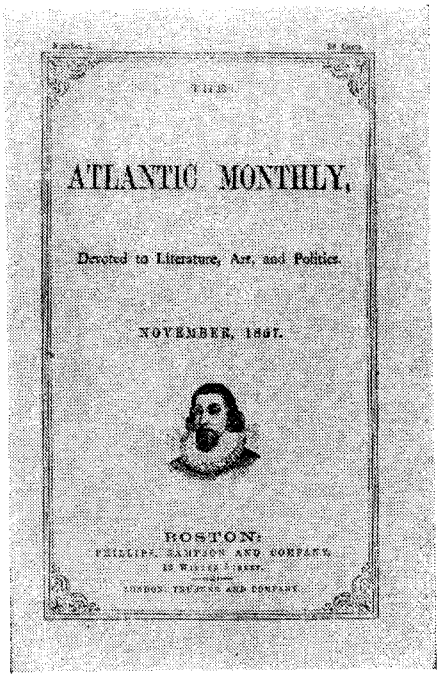
Mr. Weeks tells an incredible story of those parturitive days—incredible except that this is the sort of thing that is always happening in the periodical profession: "As the time approached for the calling in of the first number, Lowell decided to play it safe, and he wrote to his friend Charles Eliot Norton in London, enclosing a bank draft and suggesting that Mr. Norton shop around for an English serial and some short stories and poems. Norton did so and brought the handwritten manuscripts back with him in his trunk. When he debarked in New York in July, Norton saw his luggage safely on the pier, but on the way to the hotel his trunk disappeared and has never been found to this day."

Mr. Weeks contributes more than the introduction to this anthology-of-the-year and anthology-of-a-hundred-years. He has written each of the forewords to the eighteen sections into which the book is divided ("One Nation Indivisible," "New England and the Hub," "The West," "The Civil War," down to the concluding "A Divided World") and also the presentations of the individual authors (128 all told); most of these are of half a dozen lines or fewer, but all are crisp and pungent, and often illuminate in passing a moment of *Atlantic* history. But he has accomplished more than this, namely, the basic job of selection. His managing editor, Emily Flint, shares title-page billing with him and shared equally in the tasks of selecting and editing.

THE arrangement, happily, is not chronological but by categories. "Portraits and Self Portraits," for instance (nine units), begins with Emerson on Thoreau and concludes with Sir Isaiah Berlin on Churchill. Three Presidents of the United States are represented: Garfield with an extract from "The Caliber of Congress," written while he himself was a member of Congress; Theodore Roosevelt with a review of Captain Alfred T. Mahan's "The Influence of Sea Power Upon History," and Woodrow Wilson, then professor of history at Princeton, with "The Making of the Nation." Great names are here, but not all the names are great. The *Atlantic* has always been hospitable to newcomers.

MR. WEEKS'S preface to the poetry section of "Jubilee" is itself a postage-stamp history of a century of American poetry. The incunabular issues of the *Atlantic* reached poetical heights never attained before or since. But by 1870 the great men were well past their prime; the divine fire flickered low or had gone out. (Whitman was twice represented in the 1860s.) "Poetry reached its lowest ebb in the *Atlantic* in the 1880s under the editorship of Thomas Bailey Aldrich," writes Mr. Weeks. Aldrich himself was a graceful versifier and no more. He regarded Emily Dickinson with outrageous patronage (not that he ever had an opportunity to pass on any manuscript of hers; he would have incontinently spurned it), and wrote a note about her for the *Atlantic* in which he had the effrontery to alter a line-ending to establish a rhyme. A dozen years later, including this note in a book of essays, he softened the tone of his criticism.

"It would be very pleasant to live with the spaciousness of the past," writes Mr. Weeks, "but it is our job to serve the nervous expectancy of today." He is talking about the year-in-year-out chore of editing the *Atlantic*, but the words apply with equal validity to the once-a-century pleasure of editing such a superb collection as "Jubilee." The second half of the *At-*


ATLANTIC MONTHLY,

Devoted to Literature, Art, and Politics.

NOVEMBER, 1857.

BOSTON:

The Atlantic's first issue.

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lantic's first hundred years supplies much more than half the contents of "Jubilee," and the ratio holds when that second half-century is again cut in two. I suppose that Nathaniel LaMar, "now in his early twenties," who concludes the brief fiction section (Hemingway begins it), is the youngest author represented, but there must be others who are in Mr. LaMar's neighborhood.

At the end of the text of "Jubilee" is a list of "Some of the Notable Books Which Have Been Serialized in the *Atlantic*." The roster is remarkable for its variety: "Jalna," "Goodbye, Mr. Chips," "Rogue Male," "The Portrait of a Lady," "To Have and to Hold," "The Egg and I," "Delta Wedding," and nearly fifty more—and these are only "some," remember. On this peg I should like to hang the story of the *Atlantic*'s first identified author. In accordance with the general practice of the day—general not only in America but in Britain and the Continent as well—the *Atlantic* did not at first identify contributors. By the intervention of a harsh fate the first *Atlantic* author bore a name that will be unknown to any schoolboy of this the *Atlantic*'s centennial year. The circumstances, though certainly familiar at the time to all of the *Atlantic*'s 15,000 readers, have not been set forth, so far as I can determine, since the events that produced them occurred. The first number of the *Atlantic* published the first two chapters of a novel entitled "Akin by Marriage." The second number carried another chapter, and the third number one more. There was no instalment in the next number (February 1858); instead, at the very end of the text, this notice appeared: "The continuation of the story, 'Akin by Marriage,' is unavoidably deferred, owing to the severe illness of the author. It will be resumed as soon as his health shall permit." Nothing more was put in print about story or author for seven months. Then, in the September number, again at the very end of the text, appeared this notice: "OBITUARY: The conductors of *The Atlantic* have the painful duty of announcing to their readers the death of CALVIN W. PHILLEO, author of 'Akin by Marriage,' published in the earlier numbers of this magazine. The plot of the story was sketched at length, and in the brain of the writer it was complete; but no hand save his own could give it life and form: it must remain an unfinished work." Three sentences of eulogy followed. There is a moral here which most editors (but not all) take to heart: Never begin publishing a serial until the complete manuscript is in the office safe.

Writers' Shop Talk

"The Living Novel," edited by Granville Hicks *(Macmillan. 230 pp. $4.50), is a collection of essays on a popular literary form by ten novelists of the post-Hemingway generation. David Daiches of Cambridge University reviews it below.*

By David Daiches

GRANVILLE HICKS's "The Living Novel" is a collection of ten essays by ten of the liveliest and most interesting American novelists of what might be called the post-Hemingway generation (the oldest was born in 1910 and the youngest in 1925). Each talks about the novel from his own point of view, some autobiographically, some evangelically, some angrily, some analytically, some prescriptively. Granville Hicks, who contributes a foreword and an afterword, tells us that when he first suggested the idea of writing these essays to the novelists they replied that they would be much better employed writing novels. And how right they were! For while this book is interesting in displaying the problems, peeves, and preoccupations of ten good novelists, it sheds little real critical light on anything in particular.

This is perhaps because of the sense of whipped-up crisis that seems to surround the whole book. "This book is dedicated to the proposition that the novel is important," begins Mr. Hicks portentously and one can't help wincing away from any book which opens with such a pronouncement. Mr. Hicks goes on to say that "today the serious novel is both attacked and neglected, often enough by the same individuals. The serious novelist does his work in an atmosphere of confusion and hostility . . ." Well, it is true that there are many more bad novels written than good, that slick exploitation of stock situations sells better than craftsmanlike presentations of an original and genuine vision, and that even some serious, highbrow critics are suspicious or skeptical of the novel as an art form. But this is an old story. Mr. Hicks knows as well as I do that in the nineteenth century enormous quantities of rubbishy fiction was sold and he must know, too, that serious critics have almost always been suspicious of the novel. Indeed, on the latter point, one must say that only in our own time has the criticism of fiction become thoroughly respectable as a serious critical activity. If I am not mistaken, John Aldridge's anthology of modern critical essays on the novel, published in 1952, was the first collection of major critical writing on the novel by different critics. Let the novelist stop whining and get on with the job.

—*C. J. Hammer, Jr.*

Granville Hicks—"The novel is important..."

THIS is a peevish reaction, I know, and some at least of the contributors to this symposium will ascribe it to that unfriendliness or sense of superiority or downright enmity which they find in so much modern criticism (Leslie Fiedler seems to be the villain here). But—need I say?—I am on their side in everything that matters. I agree with John Brooks's analysis of the present position of the American novelist; I found much that is stimulating and rewarding in Ralph Ellison's lively discussion of what some modern critics have made of some modern novels and the implications of this; I enjoyed Herbert Gold's and Mark Harris's vigorous attacks on Herman Wouk, Sloan Wilson, William Brinkley, and other writers of (I understand) best sellers, and understand and sympathize with the context of these attacks. I found Wright Morris's essay somewhat distracted but

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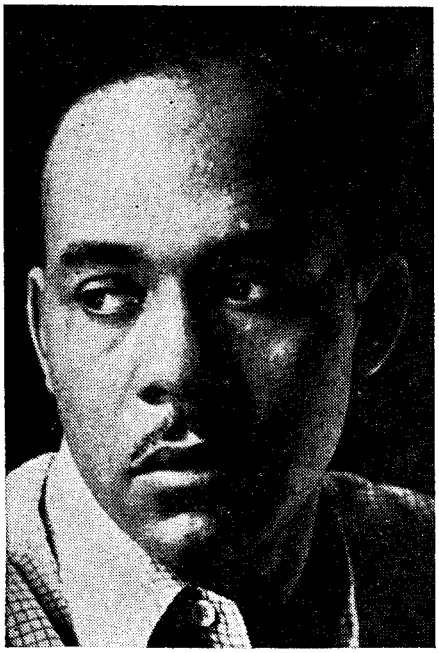
full of vitality, Harvey Swados pungent, Jessamyn West on the side of the angels but somewhat vague, Flannery O'Connor almost cryptically brief. Obviously, one cannot discuss the points they raise in a short review. Many are complaining of the present position of the novelist, but optimistically determined to carry on according to their lights nevertheless. All are concerned about integrity and angry about the lack of it among certain successful writers.

So what am I complaining about? Well, first, I don't believe the situation is in any measurable degree worse than it has ever been for the serious artist among novelists, and this book is built on the assumption that it is. Indeed, writing from England and being very much aware of the envy with which the American fiction situation is regarded by serious novelists and critics over here, I find it hard to respond to Mr. Hicks's sense of crisis. The generation which has produced Saul Bellow, Ralph Ellison, and Wright Morris, to name only three of these contributors, has no right to complain. But, we are told, Wright Morris does not sell, even though the critics praise him (but the same writer tells us elsewhere in his essay that the critics do not praise the right novelists). Surely, however, what matters most to a serious literary artist is the esteem and appreciation of his fellow artists and of his own understanding public, however limited it may be. Serious original art always takes time to be fully understood, to reach its full potential audience. If Scott and Dickens were immensely widely read in their own day, they were read largely for the wrong reasons (we remember the whole of Britain and America awaiting with delicious tears the death of Little Nell).

Weaving in and out of these essays is the charge that the critics have not been doing their duty. Mr. Ellison castigates Mr. Trilling, and Messrs. Fiedler and Steven Marcus are reproved elsewhere. It is true that the passages cited from the latter two critics do seem to be deserving of reproof, or at least can be fruitfully argued against. But—apart from the fact that critics are hard put to it to find time and space to discuss new fiction adequately—many of these writers see a gap between critic and artist which is smaller in our time, if it exists at all, than it has ever been. And to blame the critics for not having read all good novels is hardly fair, either. Life is short and art is long. I haven't read the novels of all the contributors to this symposium: how could I have? Writers must really get it out of their heads that the intelligent citizen has a *duty* to read everything good that is written. He reads, and ought to read, what he has time and inclination to read. And the true artist always finds in the end his true audience. God knows, there is a lot in modern culture to be unhappy about. Novelists at least can do something about it—they can write novels. Back to your novels, ladies and gentlemen.



—Gordon Parks.

"The generation which has produced Saul Bellow, Ralph Ellison, and Wright Morris has no right to complain."

For the Ladies

"How to Read a Novel," by Caroline Gordon *(Viking. 247 pp. $3.50), offers the observations of a well-known critic on the art of fiction.*

By William Bittner

I AM NOT quite sure what Caroline Gordon's "How to Read a Novel" is good for, but it certainly is not much help in illuminating the complex problem of the novel. "Gleanings in the Field of Henry James" might be a better title, for that foreign offshoot from American fiction claims most of her attention and forms her entire point of view. Miss Gordon trims the hedges and tidies the perennial borders of her most distinguished predecessors, from E. M. Forster to Joseph Warren Beach; but her book does not approach Forster's charming clarity or Beach's scholarly comprehensiveness. Indeed, she is neither as comprehensive as Forster nor as charming as Beach. "How to Read a Novel" seems to be a series of lectures aimed at the kind of women's club whose members want to be "challenged" without having their ignorance remotely violated.

Typical of this kind of uninformed academic piddling is Miss Gordon's chapter "Complication and Resolution," which compares "Oedipus Rex" with a children's story called "Jemima Puddle-Duck." Utterly overlooking (with a courtesy I find hard to sum-

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mon up in this review) what this reveals about Miss Gordon's understanding of "Oedipus," it is pretty shocking to find someone who pretends to literary authority and perceptiveness baring ignorance so blatant about "Jemima Puddle-Duck," which is a Beatrix Potter-ized version of "Renard the Fox," a folk tale given real significance of an appropriate kind in Chaucer's "Nun's Priest's Tale."

The serious flaw in "How to Read a Novel" is that Miss Gordon has struggled to find the one thing that a novel is, when almost anyone who has read fiction is aware that a novel can be any one of many vastly different things. Some novels comment on manners (or society) by attempting to reproduce situations that actually exist; reflecting the world accurately, but commenting on it by ironic juxtaposition of one real scene on another. We find this kind of novel emerging from established societies: Tolstoy, Trollope, Flaubert, these are a good cross section. Other novels create their own world and comment on human morals by populating this unreality with symbols. Melville, Kafka, and indeed all symbolists form this extreme. In between are infinite combinations and variations—all, I believe, derived from the three prime ingredients: Swift, Defoe, and Sterne.

"HOW to Read a Novel" will reveal nothing to the reader who wants to know if "By Love Possessed" is literature or a masochistic sham; it leaves one more mystified than ever in the presence of Jack Kerouac. By its standards, "A Portrait of the Artist" is Joyce's best novel—and that because he modulates his sentences! Indeed, the total effect of this book is the same as that of social talk. It is all derivative; whatever Miss Gordon has to say about the structure of novels comes from Lubbock, or Beach, or Forster, or whoever; her comments on language are Poe (not at his best), or James, or Read; as the ideal of narrative technique she offers second-hand comments on Flaubert and James—her sole contribution is comparing Oedipus to a discontented duck.

Miss Gordon chatters on about Dickens and Dostoevsky, Faulkner and Flaubert, Hawthorne and Hemingway, and James, James, James; but it is all talk. She offers no sense of purposes in fiction, but only the entertainment of appreciating its craft; she presumes no knowledge on the part of her reader, but summarizes plots; she provides no stimulation to the reader's understanding of fiction,

—*Willard Starks.*

Caroline Gordon — "compares 'Oedipus Rex' with 'Jemima Puddle-Duck'."

but offers only her own limited glimpses. She might as well be talking about ormolu tables.

The craft of fiction is a magnificent art, and in "The Craft of Fiction" Percy Lubbock reveals enough of it to arouse the reader's awe without obscuring his critical faculties. Fiction is the literary form of our time, and in "The Twentieth Century Novel" Joseph W. Beach reveals its perspective and enlightens us on its background and future. No one at any time can understand or treat all that the novel implies, but in "Aspects of the Novel" E. M. Forster not only sharpens our awareness of the forms that novels have taken, but prepares us for those in store. In "How to Read a Novel" there is one provocative chapter; it is the first, "How Not to Read a Novel," and it should be made required reading for all who think that novels are supposed to soothe rather than to arouse.

But in the rest of her book Miss Gordon clearly reveals that she is more in agreement with the aunt who rebukes her for putting unpleasant details in her books than with those who prefer "art proper" to "amusement art." For all her protests, she uses the word "pleasure" too often, and in too revealing a way, to consider fiction as really anything other than an amenity. "A book," she says, "is a magic carpet on which we are wafted to a world that we cannot enter in any other way." But in "How to Read a Novel" she suggests that we should not enter that world: only look on it from a lace-curtained window.

Plutarch's Art

"The Nature of Biography," by John A. Garraty *(Knopf. 289 pp. $5), is an attempt to explain a seldom analyzed art. Leon Edel, who reviews it, is the biographer of Henry James.*

By Leon Edel

IN recent years there has been a close and consistent attempt to define the novel, but a singular lack of definition of biography. The fundamental difference between the two is obvious: it is the difference between fiction and fact. But what is curious is that readers may become interested in the craft of fiction while remaining wholly indifferent to the craft of biography. A reader often wants to know how a novel came to be written, whereas he takes a biography for granted. He has vaguely heard of the biographer as a sort of Sherlock Holmes of the library, an attic-rummager, an invader of ancient privacies. But there his interest ends—after all, it is not the biographer but the life he writes that's important. This is quite understandable, and it establishes a rather pretty irony that the man who sheds the illumination, who discovers how the novel came to be written, who tells about this scientist or that statesman or poet, is the one who himself is almost wholly disregarded. Indeed, Boswell is one of the very few biographers who attained some kind of parity with his subject.

This will explain why there is no large literature on the biographical art, many essays but few substantial works. John A. Garraty has sought in "The Nature of Biography" to remedy this deficiency. Himself an historian, author of lives of Woodrow Wilson and Henry Cabot Lodge, he is able to talk out of his own workshop as well as the workshops of his confreres. His book falls into two parts. In the first he gives a rapid history of biography from Plutarch to the era of Lytton Strachey. In the second he discusses the problems of the workshop: choice of subject, gathering of materials, the nature of personality, problems of biographical writing. This is all very logical and useful.

Mr. Garraty has read widely in the literature of his subject and gives us an almost too-abundant survey of it; his book suffers from an excess of quotation. Its underlying defect, however, is more serious: it is that the book never makes up its mind whether it should be a fundamental analysis of the nature of biography, or a collection of precepts, a "do-it-yourself"

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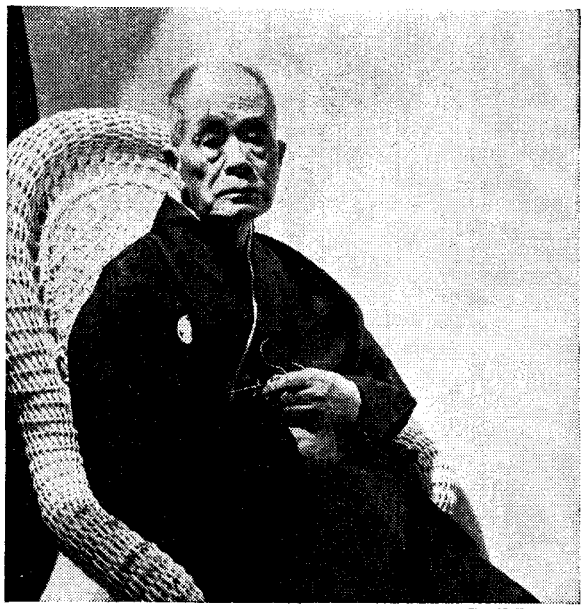
textbook. Some of the precepts are so transparent as to seem irrelevant. We are told that it is "useful" to find diaries kept by a wife or near relative of the subject; that sometimes nonfictional writings of novelists are more "useful" in supplying biographical data than the novels they wrote; that a "typed letter is seldom really personal." Such apparent truisms might have value if an ounce of analysis were applied; but they are given to us blandly *ex cathedra*. Garraty does not seem to allow for the fact that diaries kept by near relatives are sometimes extremely distorted; that a novelist's novels sometimes tell us more about him than anything else he may write. And he is certainly wrong in believing that in our century a handwritten letter is more personal than a typewritten letter. It depends, in reality, on what's in the letter. The important thing, after all, is that whether the biographer is confronted by diary, novel, or nonfiction, by letter, handwritten or typewritten, it is the use of insight and analysis that counts above all. For this, no rule of thumb can be devised.

But Garraty is searching wholly for rules of thumb in the apparently mistaken belief that some biographical slide rule exists by which we can measure "tension" in personal documents, or can indulge in word-content analyses, or study in some mechanistic fashion the elements and ideas in a subject's writings. Biography will not yield to this kind of literalness, because it has for its subject creatures once composed of flesh, blood, flame, passion, reason, and unreason.

Nor is it possible to accept the historical absolutism of a statement that biographers should "steer clear of the *deservedly* forgotten figures of history." Who is to say what figure is "deservedly" forgotten and what figure is not? Each century decides for itself. In 1900 Herman Melville seems to have been adjudged "deservedly forgotten"; yet twenty years later one biographer, Raymond Weaver, was of another mind. By Garraty's law we would also banish the writing of the lives of secondary figures; yet these can be of great significance in any national tapestry.

The truth is that we cannot write biography by any one set of rules. The "nature" of biography is something much more complex and subtle than Garraty will allow; it touches profound depths of human relationship and identification with the past—and there are no precepts by which we can learn to understand the human heart. A young would-be biographer might do better to read a chapter of Boswell, a page of Proust.



—*Cecil Beaton.*

Dr. D. T. Suzuki—"finds Christianity combative, exclusive."

Search for Inner Truth

What is Zen Buddhism, the philosophical way of life currently being widely discussed in this country? Daniel J. Bronstein, chairman of the philosophy department at the City College of New York, considers the phenomenon through the focus of two recently published books edited by William Barrett and Ruth Nanda Anshen.

By DANIEL J. BRONSTEIN

NOT long ago Zen Buddhism was virtually unheard of in America. Now, books on the subject are not hard to find, even in paperback; study groups devoted to Zen meet regularly in New York, on the West Coast, and probably in between as well. The First Zen Institute of America, according to one report, boasts more than 100 members, and lecturers on the subject are attracting enough attention to be photographed for popular weeklies. Does this mean that in the mid-twentieth century the West is about to participate in a large-scale revival of a way of life taught to the Chinese by Bodidharma fourteen centuries ago? I for one don't think so.

Nor do I expect Zen to offer serious competition to the currently popular "religious" favorites, which appeal to a mass audience. But one need not accept all of Zen's teachings to find something of value in it.

The best-known interpreter of Zen, writing in English, is Dr. D. T. Suzuki, who has been lecturing and publishing books and articles on Zen for over half a century. What is Zen Buddhism? I'm not sure I know, although I tried not to let my mind wander during my initiation into its labyrinths, provided by Dr. Suzuki's two sprightly volumes: **"Zen Buddhism,"** edited by William Barrett (Anchor; paperbound, 95¢), and **"Mysticism, Christian and Buddhist,"** edited by Ruth Nanda Anshen (Harper, $3.50). On the surface, Zen would appear to be an unorthodox blend of anti-rational metaphysics and Buddhist religion, with a liberal dose of psychotherapy thrown in.

Let us consider these three ingredients in turn. According to Dr. Suzuki, there is an "inner truth" hidden deep within our consciousness which Zen aims to discover. This cannot be done by any ordinary methods. It is not something that one man, even after he discovers it, can tell another. Each must grasp it himself. One of the devices used to clear the student's mind and help him discover "the truth of Zen" is the "mondo" or dialogue between pupil and master. Although the master never directly an-

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swers the questions which students are prone to ask—such as "What is the self?" or "How is *satori* (enlightenment) attained?"—he knows (that is why he is a master) how to make the truth flash into the student's mind. Sometimes the very irrelevance or impertinence of the master's replies does the trick. But in stubborn cases, as when the student is addicted to rational or intellectual habits of mind, it may take him a long time to attain *satori*.

I think I should warn the serious reader that unless he is a patient man he may find himself developing an inferiority complex as he reads Dr. Suzuki's exposition of Zen. "There is nothing hidden in Zen," he writes; "all is manifest, and only the dim-eyed ones are barred from seeing it." One of the author's favorite Western thinkers is the German mystical theologian Meister Eckhardt. But even he does not quite measure up to Zen standards. "When Eckhardt declares that 'the eye with which I see God is the same with which God sees me,' or when Plotinus refers to 'that which mind, when it turns back, thinks before it thinks itself,'" writes Suzuki, "we do not find it altogether beyond our understanding." The trouble with Eckhardt and Plotinus, according to the Japanese Buddhist scholar, is that they are "unable to be quite free from the taint of intellection," whereas the Zen masters, like true mystics, have succeeded in so shrouding their utterances in ciphers that the student is completely baffled.

If you like your philosophy peppered with paradox, and find contradictions challenging or thought-provoking, then Zen may appeal to you. "For Zen," writes Dr. Suzuki, "the finite is infinite, time is eternity, man is not separated from God." Or again, "It is *Prajna* which lays its hands on Emptiness, or Suchness, or Self-Nature. And this laying-hands-on is not what it seems. This is self-evident from what has already been said concerning things relative. Inasmuch as self-nature is beyond the realm of relativity, its being grasped by *Prajna* cannot mean a grasping in its ordinary sense. The grasping must be no-grasping, a paradoxical statement which is inevitable. To use Buddhist terminology, this grasping is accomplished by nondiscrimination; that is, by nondiscriminating discrimination. The process is abrupt, discrete, an act of the conscious; not an unconscious act but an act rising from self-nature itself, which is the Unconscious."

If, like the reviewer, you find it a bit difficult to understand this, you may take comfort in Dr. Suzuki's explanation that "Zen has a standard of its own . . . it upsets the existing scheme of thought and substitutes a new one in which there exists no logic, no dualistic arrangement of ideas. In spite of these apparent confusions, the philosophy of Zen is guided by a thoroughgoing principle whose topsy-turviness when once grasped, becomes the plainest of truth." So much for Zen's first ingredient.

We come next to the religious aspect of Zen. A key concept is *satori*, defined as an intuitive rather than an analytical grasp of the nature of things. He who attains *satori* enjoys a spiritual enhancement of his whole life, an *enlightenment*, somewhat resembling what other religions call a "conversion." But the latter term is too emotive. A better word picture for *satori*, as suggested by the author, would be "brightening up of the mind-works." In contrast with conventional religion, Zen attains its goal without benefit of such notions as sin, faith, God, grace, salvation, a future life, etc. It is non-theological and nonecclesiastic; even the ethical component plays a minor role in Zen Buddhism.

Comparing Christianity and Buddhism, Dr. Suzuki finds Christianity combative, exclusive, inclined to be autocratic and domineering; while he sees Buddhism as a religion of peace and serenity, dedicated to broad-mindedness and universal tolerance. These judgments are connected by the author with the familiar images of Christ and Buddha. He attaches great significance to the fact that the former died *vertically* on the Cross while the latter passed away *horizontally*. "To stand up means that one is ready for action, for fighting and overpowering. It also implies that someone is standing opposed to you, who may be ready to strike you down if you do not strike him down first. This is 'the self' which Christianity wants to crucify . . . Horizontality, as in the case of the lying Buddha, makes us think of peace and satisfaction or contentment." These provocative remarks may serve to show us ourselves as others see us. But they are only opinions or interpretations and not what the author calls them, implications or meanings. It is worth noting, also, that in making these criticisms Dr. Suzuki has lapsed into our ordinary "dualistic" logic, and has abandoned the "topsy-turvy" nonlogic of Zen.

I would guess that the therapeutic ingredient of Zen has attracted most of its disciples. Who wouldn't like to find a new point of view in which life "assumes a fresher, deeper, and more satisfying aspect," where tensions and anxieties are replaced by contentment and serenity? When Dr. Suzuki describes this phase of Zen, he drops his customary reserve and writes like an ad man doing a blurb for the latest best seller. But there is one significant difference. He doesn't promise that the regeneration of the individual will require only fifteen minutes a day, but admits that it will be "the greatest mental cataclysm one can go through with in life."

Both volumes under review are collections of previously published studies by Dr. Suzuki. This reviewer found the Anchor volume a better general introduction to Zen Buddhism. Professor Barrett's introduction is suggestive and, on some aspects of Zen, illuminating. The Harper volume concentrates more on the similarities and differences between Eastern and Western approaches to religious mysticism.

The Space Balloon

By William Burford

LIKE a specter, it rose from the mine shaft,
Emerged, slipping free, with its long shroud
Flowing round it, like a great jellyfish,
And ascended from earth into the stratosphere,
Where was its home, where it disappeared from men's sight;
Drifting upward, through the day and night of space.

And what returned, when the morning came,
In North Dakota, in a farmer's field
What they found again, was the shriveled skin.

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The Isle of Man

"Man and People," by José Ortega y Gasset *(translated by Willard Trask. Norton. 272 pp. $4.50), is a group of lectures concerned with the nature of society, the last work of the distinguished Spanish philosopher. Brand Blanshard of Yale reviews it.*

By Brand Blanshard

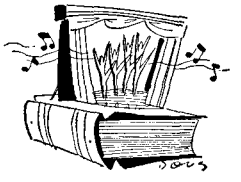
PHILOSOPHY, in these days, is in a distracted state. It means different things as one crosses geographical boundaries. In Britain it means clearing away traditional confusions by clearing up the meaning of words. On the Continent, where Heidegger is still the great figure, it is only too likely to mean a set of profound and pontifical pronouncements about being and nothing. In Spain and Spanish America it is something different again. There is no line in these countries between philosophy and a sort of literary psychology and sociology, so that a book on philosophy is likely to be an adventure in all three fields at once.

This is true of José Ortega y Gasset's "Man and People." It is the last book of Spain's most distinguished recent philosopher, and consists of a series of lectures given by Ortega shortly before his death. His concern is with the nature of society. He starts by saying that people talk constantly about social facts—laws, the state, public opinion, socialism, liberalism—but without any clear idea of what "society" means. Even the experts do not know. "The ineptitude of sociology," he says, "is one of the plagues of our time." He hopes in some measure to set it right by thinking through afresh the relation between "man and people."

The view he ends with is briefly this: each man is an island, in the sense that he lives and dies in the solitude of his own consciousness. For Ortega this private world is all-important; the attempt at a purely behaviorist sociology he would regard as ignoring the chief thing of interest. Yet, for all our solitude, we find ourselves hedged round and coerced by other people whom we never see or directly know. How do they manage to cabin and confine us in the way they do? Ortega answers that it is through usages. And what are usages? They are customs which either law or public opinion compel us to obey. Ortega's favorite example is that of the handshake. Originally shaking hands meant something. The inferior would take and kiss the hand of another by way of saluting his superiority. As times grew democratic the superior would deprecatingly withdraw the hand, whereupon the inferior would insist on taking it again, and the superior would again resist; whereupon there was an Alphonse and Gaston performance with at least spirit and significance on each side. The handshake still remains, but as a routine performance, a mere skeleton of what it once was. And the danger for humanity is that life should become so wholly a thing of custom, of rites dutifully performed merely because everyone else performs them, that we shall be robots rather than spontaneous minds.

Whatever one may think of his theory, Ortega himself was a good example of the man who resisted convention, and thought and wrote with freshness. He was a Latin to his fingertips, bursting with feeling, expansive in expressing it, emphatic and frank in his prejudices. These traits come out with an odd force in the present book when Ortega has occasion to mention women and Englishmen. Englishmen he admires for their independence, but he deplores their impassiveness. Indeed, "we might sometimes suspect that if one Englishman understands another, it is because, since conversation among them normally consists of pure commonplaces, he knows beforehand what the other is going to say." A fairly strong line, this, for one who admits that he never visited England.

But his frankness about Englishmen is nothing to his frankness about women. On the embattled question of the differences between men and women, he leaps into the fray with characteristically uninhibited confidence. He holds that there are three such differences. One is that woman's mind is "essentially confused" while man's, on the contrary, is "made up of clarities." Secondly, woman is "a form of humanity inferior to the masculine." Thirdly, "woman's whole psychic life is more involved with her body than man's." You are a brave man, Señor Ortega. If an Englishman or American said such things, he would be filled as full of arrows, launched by indignant Amazon archers, as ever St. Sebastian was. Can it be quite otherwise in Spain? Are señoritas mice or women?



Your Literary I. Q.

Conducted by John T. Winterich

SAY IT WITH MUSIC

The plays and novels in the first column below have all, at one time or another, been made into the stage musicals assorted in the second column. Stanley Green of New York City asks you to match each song-and-dance reincarnation with its appropriate source. If you hit a sour note, turn to page 70.

1. "Arms and the Man"	( ) "Arms and the Girl"
2. "The Comedy of Errors"	( ) "Hello, Lola"
3. "What Every Woman Knows"	( ) "Let's Face It"
4. "God Sends Sunday"	( ) "By Jupiter"
5. "The Cradle Snatchers"	( ) "Regina"
6. "The Importance of Being Earnest"	( ) "The Boys from Syracuse"
7. "Smilin' Through"	( ) "Banjo Eyes"
8. "Broadway Jones"	( ) "St. Louis Woman"
9. "The Good Fairy"	( ) "Maggie"
10. "Having Wonderful Time"	( ) "Whoopee"
11. "The Prisoner of Zenda"	( ) "The Chocolate Soldier"
12. "Three Men on a Horse"	( ) "Leave It to Me"
13. "Seventeen"	( ) "Wish You Were Here"
14. "The Pursuit of Happiness"	( ) "Make a Wish"
15. "If I Were King"	( ) "Princess Flavia"
16. "Clear All Wires"	( ) "Billie"
17. "Cry, the Beloved Country"	( ) "Through the Years"
18. "The Little Foxes"	( ) "Lost in the Stars"
19. "The Warrior's Husband"	( ) "The Vagabond King"
20. "The Nervous Wreck"	( ) "Oh, Ernest!"

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In Defense of Humanitarianism

"The Memoirs of a Revolutionist," by Dwight Macdonald *(Farrar, Straus & Cudahy. 376 pp. $4.75), is a collection of essays on contemporary social issues by a writer who has led a variety of literary lives.*

By Henry M. Christman

HINDSIGHT is tremendous assistance to authors and reviewers; with this advantage, one wonders how Dwight Macdonald, outspoken individualist, could ever have become so involved in the Trotskyist movement. The author terms himself a "revolutionist," but his revolutionary activity was, in reality, limited to joining the Socialist Workers Party and writing about social issues in articles which are both penetrating and vastly readable.

The author has had a variety of literary lives. For seven years, from 1929 to 1936, he wrote for *Fortune;* the next seven years, he served as an editor of *Partisan Review.* From 1944 to 1949 Macdonald devoted himself to *Politics,* a "little mag" he founded, edited, published, and generally ran as a one-man literary and political forum. He is now connected with *The New Yorker.*

Macdonald, then, is well equipped through both journalistic training and personal experience to demolish the pretentions of Trotskyist thought—and demolish it he does. Several years ago, the head of the Socialist Workers Party, Macdonald's erstwhile political home, contemptuously characterized him as "a political Alice in Wonderland." This Alice, however, is a master of sarcasm, and uses it here with devastating effect against Trotskyists, Stalinists, Fascists, and other assorted totalitarians. In the telling, he describes the long road which led him into—and out of—Trotskyism, then through a phase of anarchistic pacifism, and finally to an identification with the historic humanistic tradition of the West.

The book itself is a compendium of articles and comments written through a period extending from the mid-Thirties to the Fifties. It falls into four major sections: "The Responsibility of Peoples," dealing particularly with the moral aspects of World War II, "Looking at the War," "The Cultural Front," and "Political Pathology." These are followed by two much shorter sections: "Saints," which consists of profiles of Gandhi and of Dorothy Day, editor of *The Catholic Worker,* and "By the Way," featuring reflections on religion. The book is prefaced by an "Introduction: Politics Past" and includes supplementary notes throughout, which bring up to date various points Macdonald has expounded during almost two decades. There is no further attempt at editing; each article stands as it was written. That they still provide stimulating reading—and, all put together, form such a distinctive volume—is a demonstration of the author's skill in seizing upon key events and putting down those points which have appeal and meaning decades later.

Perhaps the author's talents are best illustrated in his treatment of militarism and the barbarities perpetuated in the name of military policies. Macdonald defends the preciousness of human individuality with the passion of the religiously committed, yet asserts he is not nor ever has been a member of a religious group. Likewise, he holds firmly to many of the liberal ideas of the Social Democrat; but, sad to say, he sometimes turns his scorn on those who hold these same convictions. This is the bane of the Left everywhere; able and articulate liberals and radicals often are so prone to internecine warfare that they forget their common ideals.

Throughout his literary career Macdonald has flayed man's inhumanity to man, and his own inability to ignore human suffering and tragedy made impossible any consistent toeing of a rigid ideological line. Quite simply, he condemns cruelty and brutality wherever he finds it and has had the courage to be consistent; in the midst of World War II he hotly denounced not only Axis atrocities but also such U. S. military policies as "strategic bombing" which wantonly annihilated whole cities of helpless civilians.

The world's resort to brute force as a solution for problems repels Macdonald; it induces in him pessimism, even resignation. "Perhaps there is no solution any longer to these agonizing problems. . . . This is one reason I am less interested in politics than I used to be," he wrote in 1953. This mood of gloom has deepened, and in his 1957 introduction he concludes in characteristic style, "I now think no one has a duty to interest himself in politics except a politician."

This, then, is quite a different kind of book from those monographs written by ex-Communists who become hypnotized by their own tortuous analysis and point-by-point rebuttal of Marxist doctrine. It has the terseness and flow of good magazine style; it bypasses ideological double-talk and concentrates on showing how totalitarianism dehumanizes its followers. It is, in short, a lively and remarkable defense of humanitarianism.

FRASER YOUNG'S LITERARY CRYPT NO. 751

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 751 will be found in the next issue.

LFA BXPK "MFBGPH BTP"

LXC FPT DPFAP!

ALTZT FP TXZEL RF

ELTK XWW HF EF?

—NGPTZF.

Answer to Literary Crypt No. 750

It is dangerous to be sincere unless you are also stupid.

—G. B. SHAW.

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The Saturday Review

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Is America Living Half a Life?

A DEEP uneasiness exists inside Americans.

It is not that we have suddenly become unsure of ourselves in a world in which the Soviet Union has dramatically laid claim to scientific supremacy.

Nor that the same launching platform that can rocket a man-made satellite into outer space can send a missile across the ocean in eighteen minutes.

Nor is the uneasiness only the result of headlines that talk of trouble between Turkey and Syria and about a war that will not be limited to the Middle East.

The uneasiness that exists inside Americans has to do with the fact that we are not living up to our moral capacity in the world.

We have been living half a life. We have been developing our appetites—but we have been starving our purposes. We have been concerned with bigger salaries, bigger television screens, bigger cars—and now, with bigger missiles—instead of with the big ideas on which our lives and freedoms depend.

The danger facing us is unlike any danger that has ever existed. In our possession and in the possession of the Russians are more than enough nuclear explosives to put an end to the life of man on earth.

Our approach to the danger is unequal to the danger. What we say and what we do somehow seem out of joint. The slogans and arguments that are part of a world of competitive national sovereignties, a world of plot and counterplot, no longer fit the world of today or tomorrow.

The main need today is to find some way of making the planet safe for human life. Man has natural rights that transcend the rights of nations. He has a right to live and to grow, to breathe unpoisoned air, to work on uncontaminated soil. He has a right to his sacred nature.

If what nations are doing has the effect of upsetting the delicate balances on which life depends, fouling the air, devitalizing the food, and tampering with the genetic integrity of man himself—then it becomes necessary for people to restrain and tame the nations.

Indeed, the test of a nation's right to survive today is measured not by the size of its bombs, or the range of its missiles, but by the size of its concern for the human community as a whole.

There can be no security for America unless we can establish and keep vital connections with the world's peoples, unless there is some moral grandeur to our purposes, unless what we do is directed to the cause of human life and the free man.

It will not be enough to make bigger missiles or space-platforms. The real challenge is to come up with some ideas that can keep the missiles and push-buttons from being used to destroy the earth.

There is much that America has said to the world. But the world is still waiting for us to say the things that will in deed and in truth represent our greatest strength.

What are these things?

First, as it concerns the peace, we can say:

That we pledge everything we have to the cause of a meaningful peace on earth; that there is nothing that we will not give, no sacrifice that we are not prepared to make, nothing we will not do to create a peace under justice;

That we are prepared to support the concept of a United Nations with adequate authority to prevent aggression, adequate authority to compel and enforce disarmament, adequate authority to invoke justice in the disputes among nations.

Next, as it concerns satellites, missiles, and nuclear weapons, we can say:

That the earth is too small for intercontinental ballistic missiles and hydrogen bombs, and that the first order of business for the world is to bring both under control;

That the exploration of outer space and the development of satellites must be carried on in the interests of the entire human community through a pooling of world science.

As it concerns nuclear testing, we can say:

That because of grave unanswered questions relating to the effects of hydrogen explosions—especially as it concerns the contamination of air and water and food, and the injury to man himself—we are calling upon all nations to suspend their nuclear explosions at once.

That while the abolition of testing will not by itself solve the problem of peace or the problem of armament, it represents a specific danger that can be eliminated immediately. Also, that the abolition of testing gives us a place to begin on the larger question of armaments control, for there are few complicated problems in monitoring such tests.

As it concerns our connections to the rest of mankind and to the world in which our children will live, we can say:

That none of the differences separating the governments of the world are as important as the things that entitle all people to membership in the human family;

That the big challenge of the age is to develop the concept of a higher loyalty—loyalty by man to the human community;

That the greatest era in history is ours for the taking, that there is no arid area that cannot be made fertile or habitable, no disease that cannot be fought, no scarcity that cannot be conquered. All that is required for this is to re-direct our energies, re-discover our moral strength, re-define our purposes. —N. C.

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The Meaning of the Sputnik

EDITOR'S NOTE: *The following guest-editorial is contributed by Brigadier General Hugh B. Hester, who a few years ago retired from the Army after thirty-four years of military and military government service.*

WHAT are some of the real reasons for our falling behind the Russians in the race of history?

First, we have propagandized ourselves into believing that nothing significant could be produced by the Communist system—that all observable advances in the Soviet have been the result of espionage or luck. Every competent student of the Soviet Union, of course, has known that this was not true.

Second, under the guise of security needs we have woven a curtain of conformity at the cost of driving many of our outstanding scientists and technologists from Government service and preventing others from joining. While the case of Dr. Robert Oppenheimer is the most celebrated, it is by no means an isolated one.

The third important reason for our lag is organizational. Hitler was confronted with the same problem and failed to solve it. The defense unification act simply failed to unify. Instead of merging the old War and Navy Departments into a single Department of Defense as planned, the present unification act actually provides for four Secretaries (Defense, Army, Navy, and Air Force) instead of the two (War and Navy) before its enactment. It also provides for five Chiefs of Staff: (Chairman of the Joint Chiefs of Staff, a Chief of Staff each for the Army, Navy, Air Force, and the Commandant of the Marine Corps) instead of two (Army and Navy) earlier.

The most important reason of all for our reverses, however, is probably the kind of thinking which believes that all progress, including scientific, must be achieved through jungle competition. This philosophy has dominated both the Truman and Eisenhower Administrations. It is difficult to see how any greater expenditure of funds would have produced greater results under this competitive system. It is not difficult at all, however, to see how the pooling of all our available scientific knowledge and know-how in a major cooperative effort might have produced more favorable results earlier and at greatly reduced costs. Certainly inter-service rivalry and business competition have produced less favorable results at greatly increased costs. And it might prove useful to ask why the military services were concerned with the missile or satellite programs at all, other than to set forth the operational characteristics of the missiles required and the quantities of each necessary for defense.

The President was obviously correct when he asserted that sputtering Sputnik had not reduced our national security one iota. Knowledge of a thing in itself never increases its danger. What he failed to point out was that the United States had no security before Sputnik began to sputter and that the Soviet Union has had none before or since. And what is more, the United States "crash" program now demanded by all the propaganda media will add exactly zero to this nonexistent world security, though it may of course be useful in getting the American "exploration of space" program out of the bureaucratic dumps where it now so disgracefully reposes. But putting aside for the moment the marvelous and revolutionary challenge of this new dimension in man's enterprise, and limiting our discussion entirely to the weapon-potential of these new gadgets, can we not understand that what the scientists of one polar power can and do produce now the others can and will produce soon?

An intensification of the arms race is not what is required now to increase our security. The history of all arms races between great powers proves this, for they have always led to war. This one will prove no exception, but it will be different in that the whole of Western civilization will be destroyed instead of only partially as before. For the first time in human history the farms and factories, homes, schools, and churches and all people everywhere will be in the front line if war comes again. Secretary of State John Foster Dulles was stating only a half-truth when he said at his Washington press conference, October 16, that the Soviet Union would have "no privileged sanctuary" in any war with Turkey. He should have added, neither will the United States, Europe, or North Africa, for they too will have no place to hide. This is the real meaning of sputtering Sputnik to us and men everywhere.

It no longer serves any useful purpose to debate who or what started the Cold War; or why, when, or where it was initiated. It is an evil thing and must be liquidated. It should be permissible, also, to declare that expressions such as "balance of power," "positions of strength," and "power politics" have lost all rational meaning. They are anachronisms in the A and H age and must be discarded.

As possible useful contributions to a new approach, the following suggestions are presented. First, the President should resume discussions with the "top" leaders of the great powers. The United Nations headquarters offers the proper place for such a meeting, with the President of the United States in the role of host.

Second, the United States should promote instead of oppose the universalization of the United Nations. At this great forum all voices should be heard, not just those nations we or any other people may temporarily approve.

Third, the United States Government should discard its pious attitude about recognition of those regimes actually in control of the instruments of power in other countries. Whether the leaders of any nation, great or small, meet or fail to meet in their official conduct high standards of personal probity is largely a matter of who keeps the scorecards.

Fourth, the United States should sponsor and support a vast economic development program under the auspices of the United Nations in order to eliminate the worst features of poverty now smothering freedom in many lands. It is believed this could be accomplished at much less cost than with unilateral aid, now largely military in character.

Finally, the United States should assume the leadership of negotiations designed to remove restrictions on international trade and travel. There is certainly no longer any valid evidence to support the thesis that restrictions on trade with Communist countries have retarded, or will in the future delay, their scientific and technical progress. But there is ample evidence to support the belief that these restrictions have increased the poverty of the world's masses and the burdens of those nations we would convince of the superiority of the capitalist system.

It is worth repeating over and over again, I believe, that the real enemies of man are poverty, ignorance, and bigotry; that wars and preparations for war increase these; and that totalitarianism in whatever form is more often than not the symptom rather than the cause of man's maladies. The persistent sputtering of Sputnik merely re-emphasizes the importance of and necessity for man's continuous search for permanent peace, the grand design of which must ever remain a Federation of the World and a Parliament of Man.

—BRIG. GEN. HUGH B. HESTER.

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LETTERS TO THE EDITOR

GOLDEN AGE

When "A Debate on Modern Poetry" (*SR* Oct. 19) is finally settled, the principles of poetry decided upon may usher in (perhaps in a generation or two) "The Golden Age of Poetry" here in America.

Roy L. Myers.

Eagle Pass, Tex.

OLD BAD BOYS

Lord Dunsany's "argument," as John Ciardi so well points out, ceases to be even interesting. Eliot and Cummings aren't the "bad boys" any more.

Helene Washer.

Chicago, Ill.

PIGEONHOLED JOHN

Bafflegab poetry is endemic to our age of novelty-seeking and gobbledegook. Written by pedagogues with tin ears, it is out of touch with life and purposely strives by its doubletalk to confuse and bewilder. Dunsany's poetry will be remembered and honored when Ciardi and his ilk are pigeonholed with the Dadaists and Vorticists.

Edward Reyer.

Boston, Mass.

WE SIMIANS

My brow lowered considerably when I read John Ciardi's "The larger the audience, the lower the brow." I hope the modern poets, in leaving us simians so far behind, will not in the process of evolving lose contact with each other. Where would they be then?

Mrs. Ruth Martinson.

Anoka, Minn.

RIOTOUS WRITINGS

A thousand cheers for the riotous writings of Ciardi and Dunsany on poetry. We must have these two great humorists debate some other subject soon. I have filed the issue in my bank box to read on the occasion of the next world depression.

George Clark.

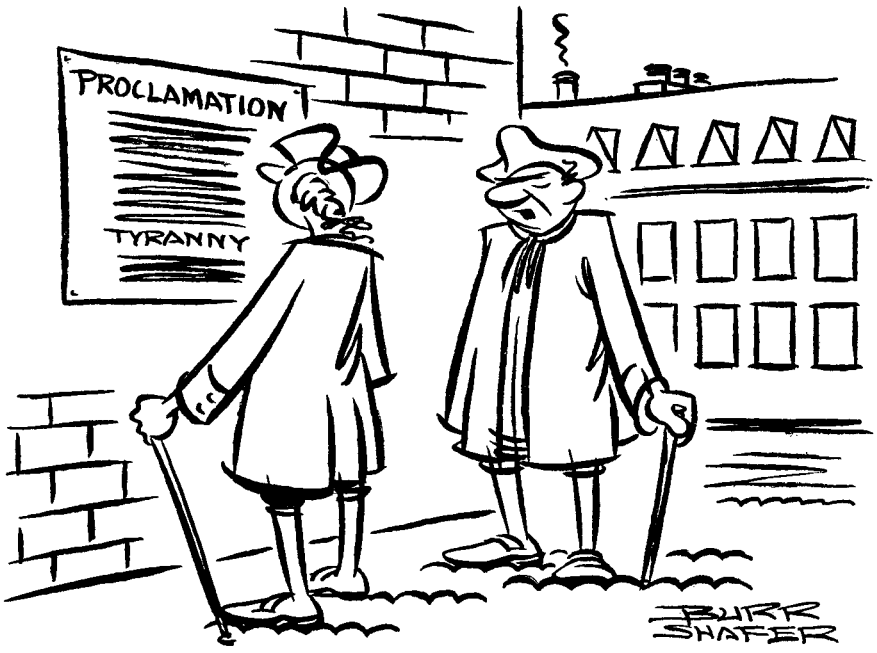
Bakersfield, Calif.

LOST HOLD

Ciardi's article shed fresh light on the use of the *non sequitur*. Ciardi, whom I would rate the Edgar Guest of logical analysis, has engaged to defend poetry from creeping Victorianism and from comic book culture. May I say he is tilting at windmills with a wet noodle? The problem is not that modern poetry is hated by the ignorant and by the Philistines, who have *never* liked anything but slop, but its hold has been lost on that audience which poets once commanded—educated people who are perhaps without talent themselves but still in sympathy with the arts.

Lawrence Ladin.

New York, N. Y.



Through History with J. Wesley Smith

"It isn't the lack of representation that upsets me—it's the taxation."

UNNEEDED QUESTION

In *SR* Oct. 5 Brand Blanshard stated that one of the questions that will arise in readers' minds about Bertrand Russell's latest work, "Why I Am Not a Christian," is: "Should such a book, with its frank and flat negation of the general faith, be published at all?" I am dismayed to find that Blanshard feels that this question need arise at all. Surely we haven't reached the point where a man of Lord Russell's eminence need wonder if his works will be published.

Donald W. Klein.

San Francisco, Calif.

QUEEN OF WHAT?

Now that the shouting and the fanfare have died, and Her Majesty has returned to home and nation, I feel it high time that word be said concerning the practice of the majority of the press in this country who habitually, ridiculously, carelessly, and illmanneredly insist on referring to the Sovereign of Great Britain as "Queen of England." This must be considered as a gross insult to all persons of Scottish blood, nationality, and ancestry, to say nothing of thousands of Welsh and Ulster-Irish lineage who acknowledge and revere her.

Neil A. Mac Kenzie.

Billings, Mont.

Editor's Note: *While Mr. Mac Kenzie's resentment is justified theoretically, it might be remembered that the Church and Constitution to which Elizabeth II herself belongs, or to whose service she devotes the vast majority of her time, comprise an inheritance from her royal* English *forbears. This reality is reflected in her title: Elizabeth II, the next Elizabeth after Elizabeth I, who was Queen of England but not of Scotland.*

ECTOPLASMIC FACES

My favorite drama critic, Henry Hewes, equates all forms of non-proscenium playhouses with theatre-in-the-round. Theatre-in-the-round came into being purely for economic reasons. But theatre-in-the-round is, in its way, distorting theatre values just as seriously as did old-fashioned theatrical mausoleums. Our objection does not stem from a desire for "a near total illusion." But why encourage a kind of staging that tends to destroy all illusion? Looking into the slightly ectoplasmic faces of other members of the audience is serious enough, but, even worse, theatre-in-the-round commits the major sin of dissipating the solid rapport that must exist between actor and audience.

Emerson Treacy.

Los Angeles, Calif.

Editor's Note: *Mr. Hewes replies: "If you pin me down, I prefer the open stage (audience surrounding stage on three sides as did the Greeks and Elizabethans) to theatre-in-the-round (audience surrounding stage on all four sides). New York's Theatre De Lys, which permits open stage style of performance but does not tempt the audience to look at the accidental expressions of variegated spectators on the opposite side of the stage, pleases me most. Yet I find Circle-in-the Square more exciting than a proscenium theatre. There the distraction of ectoplasmic faces is wiped out by the intensity of the actors' concentration."*

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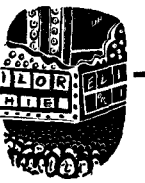

SR GOES TO THE MOVIES

Lower Depths

IN Rene Clement's **"Gervaise"** the sordid lives of some members of the Parisian lower classes are explored with unremitting detail—so unremitting, in fact, that I must report that a woman sitting next to me walked out before the movie was two-thirds finished. M. Clement, you are probably aware, was the director of the classic "Forbidden Games," and he is obviously a man who brooks no compromise. Things start bad in "Gervaise," and for two solid hours they do nothing but go to worse. The subject matter of the film was adapted from Zola's "L'Assommoir," a novel that came from the very core of the naturalistic movement, and that harshly exposed the consequences of excessive drinking long before "I'll Cry Tomorrow" came along. M. Clement has changed the emphasis somewhat (in association with Jean Aurenche and Pierre Bost, his screenwriters) by concentrating on the main character Gervaise, which means that he has mostly detailed her sorrows.

The period is that of the French Second Empire—the 1850s and 1860s—and the flavor of the times is there to a remarkable degree. That is, one accepts Clement's details as accurate and one appreciates their vividness. Often in period pieces everyone involved, the actors, the director, seem to be looking backward along with the audience, and thus a mood of nostalgia is induced. But not in "Gervaise." It is almost as though Clement has ripped aside the curtain of time. We watch Gervaise and her pathetic wedding party roam through the Louvre (the most exciting thing they can think of to do by way of celebration) and the reactions seem so real they hurt. Similarly, when members of the neighborhood come in to celebrate Gervaise's birthday. A goose is prepared and eaten, and for fifteen minutes Clement watches their faces and expressions, picks up their remarks, and observes, seemingly without comment. The effect is excruciating.

The main and exceedingly important role is in the hands of Maria Schell, an actress of Swiss parentage with a technique that consists more than anything else of a range of haunting facial expressions. I counted at least a dozen different smiles. Her eyes are large and round, and if she is not pretty she is certainly appealing.

I am perfectly aware that she has won several international awards for her performance in "Gervaise," yet I am not convinced that it is completely satisfactory. One is aware of her plight, and follows it with sympathy, but one is never deeply moved. Perhaps this is the director's responsibility; perhaps he was so anxious to be entirely honest (including a scene that shows a drunkard's vomit on the marriage bed) that he overlooked his duty towards his audience's emotions. On the other hand, it can be said that Miss Schell had a fine opportunity and settled for little touches of charm and pathos instead. At the end of the two-hour chronicle I was left with the feeling that I had sat through a depressing two hours, and that it was probably good for me.

* * *

Another French film, **"Razzia,"** begins with the announcement that its purpose is to reveal some facts about a little-known world in the hope that knowledge will help us be on our guard. Where on earth have those people been? The world is the world of drug traffic, and no world has been better explored of late, unless it be those of alcoholism and nymphomania. Jean Gabin, supposedly a big and competent man in the drug racket, arrives at Orly Field with the ostensible purpose of streamlining operations in France. He has been very successful in the United States. The trouble is, he's likable in his gruff way, and you keep thinking, maybe he's a spy for the other side—the law. This indeed proves to be true, but not before several people have been shot or cuffed around, some plainclothesmen killed, and some juicy rites and orgies (drug-induced) are witnessed.

If anyone wants to know how heroin is passed, cocaine is sniffed, and marijuana is smoked, "Razzia" is his movie. The procedures are detailed with such laboriousness (I wouldn't know about the authenticity) that I was nearly asleep before Gabin finally revealed his true-blue colors and shot up a couple of strong-arm boys, but only after they were ringed by what looked like the entire French forces in Algeria and would presumably have been shot up anyway. I'm afraid that so far as movies are concerned drugs are no longer my dish. I need stronger stuff.

—Hollis Alpert.

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TV AND RADIO

Is There a Daniel in the House?

SIGNS and wonders rivaling those prophesied in the Apocalypse are common enough these days—*i.e.*, Sputnik I and II. But there were recently ninety minutes on TV which might have given even Jeremiah pause. I undertook to watch and compare two programs on at the same time: Hallmark's "Hall of Fame" presentation of Marc Connelly's "Green Pastures" (NBC) and "Playhouse-90"'s "The Mike Todd Party" (CBS).

From the first entrance of "De Lawd," down the steps of a cloud leading to his angels' fish-fry, I felt certain that here was to be a pleasant relief from the disappointment of all the "special" shows presented thus far this season on the major networks. The fact that "Green Pastures" has charm, substance, and surprising dramatic interest needed no fresh revelation. The question was merely: Would TV sacrifice these qualities for its usual mess of pottage? The George Schaefer production retained simplicity, dignity, and was blessed by that rarity on television—a cast of skilful and spirited Negro actors. The play enjoyed snatches of spirituals (rather too fragmentary and mostly background) tastefully sung by voices under the direction of Leonard de Paur. The settings, paradoxically literal and yet stylized, made proper mood even on my black-and-white receiver (the program was telecast in NBC compatible color). Nevertheless, it was William Warfield's performance as the mythical, patriarchal Jehovah that dominated Hallmark's "Green Pastures" and made the ninety minutes a success. His genial, angry, puzzled, and finally anthropomorphic humility, as He learned mercy and not wrath from His creature, Man, proved earnest and touching throughout the play.

Flipping channels during the commercials I ran into producer Mike Todd's 18,000-invited-guests-party celebrating the first anniversary of "Around the World in Eighty Days." A colossal cake, elevated on wooden platforms in the center of the Garden, was the center of attraction. It was to be cut by actress Elizabeth Taylor, the producer's wife, and portions distributed to all of the 18,000 guests. Powerful spotlights from on high swept the semidarkness of the stands occupied by the 18,000; and circling the main ring appeared an endless parade of horses, riders, and costumed figures marching aimlessly to aimless music. Celebrities, waiting for the climactic mouthful of icing, submitted to cream-filled interviews, and the 18,000 listened to the soporific gawk over the loudspeakers of a celebrated jester-toastmaster. Was it ancient Rome? Was it an example of Black Plague hysteria? No, it was CBS-TV. I returned to NBC and "Green Pastures" as "De Lawd" took up his wrestlings with Moses and Israel's reluctant passengers to Paradise.

The moral? The seed of Cain which on NBC was repenting its whoring after false gods was whooping it up on CBS. And when—at the end of Act II (time for Hallmark's second commercial)—I left Babylon as the singin' and dancin' and venal Hebrews were slayin' their prophets I was obsessed by the weird fancy that I was seeing the same sins in Madison Square Garden, witnessing the penultimate Toddism of the evening: Fernandel, France's foremost (most expensive) comedian, dressed as Don Quixote, grinning idiotically and leading a Rosinante, circling the amphitheatre to cheers, cries, and photographer's curses. He came at last to the fervent embrace of the impresario, who expressed his gratitude to Fernandel, no doubt for having flown across the ocean *especially* for his slice of cake.

"DE LAWD" and his childlike sinners are gone (more's the pity) until the next performance of Marc Connelly's delightful myth. But the mind and the mores which mounted the vulgar monster in Madison Square Garden are still very much with us all. Let us rejoice, as citizens, in the freedom of a spectacular showman to publicize his productions in as "imaginative" a manner as he wishes—and in the freedom of 18,000 representatives of the business of laughter, tears, and nonsense to eat his cake. But how can conscience forgive CBS and "Playhouse-90" for permitting and paying for such a degrading display to be broadcast nationally over publicly-franchised airwaves? It was one of television's highest and lowest moments. It was the identical moment. Is there a Daniel in the house?

—ROBERT LEWIS SHAYON.

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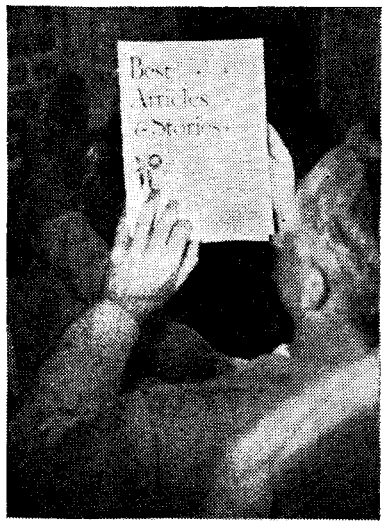

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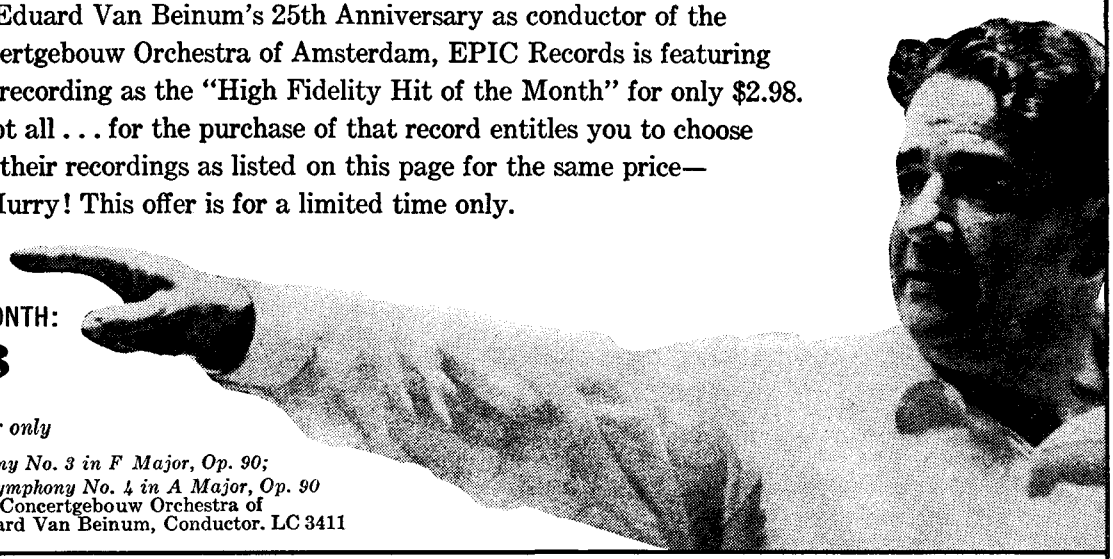

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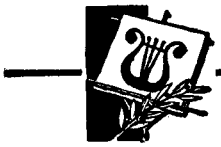

MUSIC TO MY EARS

Three-B "Don Giovanni"—City Center "Seraglio"

THOSE who rate an opera house in terms of its Mozart—and what more demanding standard is there?—will have to assign the Metropolitan very close to the top of the contemporary list when it is doing its new "Don Giovanni." To distinguish it from all enterprises of the past, it may be termed the three-B "Don Giovanni," for Rudolf Bing who cast it, Eugene Berman who designed it, and Karl Boehm who made his debut conducting it. With or without alliteration, Herbert Graf's stage direction was an element of equal rank. Together with the finest cast in two decades at least, all were entitled to the operatic DSM—Distinguished Service to Mozart.

The basic consideration has to be the Berman production, for it will be on view as long as the Metropolitan is giving "Don Giovanni" in its present quarters, which may be for a while yet. After two viewings, at the dress rehearsal and first performance, one is still amazed at the scope of the imaginative conception and the skill with which it was executed. Sumptuously pictorial, frankly decorative in intent, it is almost as practical as it is colorful. Dignity, richness, and architectural mass make a frame for Mozart's music such as no current "festival" can provide.

Utilizing an interior proscenium and a raised platform to reduce the theatre's huge playing space, Berman has further contributed to intimacy with two columnar structures at either side. These are double-decked affairs, of which the lower, open portion can be used for entrances and exits, the upper story to simulate balconies or positions for the musicians in the ballroom scene, or closed off altogether by curtains. With negligible exceptions, there were only the briefest of waits between scenes, and only one—after the graveyard episode and prior to Donna Anna's "Non mi dir"—that could be called an interruption.

That one regrets even this silent interlude is the soundest compliment to the flow and integration of the score under Boehm's direction. He is not the most dynamic of contemporary Mozart conductors or the most eloquent the Metropolitan has had in recent years, but he is a first-class craftsman who knows what he wants and how to go about getting it. What he wanted, above all, was a balance in terms of the clarinets and oboes (the "loudest" instruments Mozart consistently uses in this score) which was superbly calculated to make the voices audible without strain. No attention is drawn to the scoring at the expense of the voices, but it is never disproportionately subdued. Some of his tempi are a mite too "comfortable" for the urgency of the music, but the difference between dress rehearsal and performance showed that Boehm is a man with theatrical mettle who can lead a performance as well as direct it.

It it also a compliment to his knowledge and thoroughness that every one of the performers surpassed previous accomplishments here in these parts (Theodor Uppmann as Masetto and Giorgio Tozzi as Il Commendatore were new to the cast). First honors go to Eleanor Steber for a Donna Anna rarely equalled in the Ponselle-Bampton-Welitch-Milanov sucession, attesting to the benefits derived from her Fiordiligi in "Cosi," the surcease of a year from the rigors of operatic performance which ended with this reappearance, and her own increasingly high standards. Spectacularly, she commands the power for "Or sai che l'Honore," the finesse for the ensembles, and the florid flexibility for "Non mi dir" which marks her as a Mozart singer in a hundred.

As good balance requires, Cesare Siepi's Don was on an almost equally high plane of vocalism and dramatic purpose. He controls his throaty richness superbly for purposes of recitative or the quicksilver action of "Finch han' dal vino" or the Serenade, while reserving full power for the supper scene. Steady application to the dramatic problem, here and abroad, has given him the choreographic quality known as *ballon* and an almost indivisible identity with the character. When he has decided just how to play the serio-comic interlude with Leporello under Elvira's balcony—the laughs still come at inappropriate places—this will be a characterization to rank with the late Pinza's.

Next in order of difficulty among Mozart's inimitable gallery of individuals is Elvira, and the modern Metropolitan has not had a better one than Lisa dell Casa. She is both vengeful and trusting, blending outraged womanhood with an unflinching conviction she can save Don Giovanni from his baser self. Her bright, pliant, finely controlled voice makes a fine foil for Steber's in their numerous scenes together, and she meets the need for bravura vocalism in "Mi tradi quell' alma ingrata" and "Ah fuggi il traditor" with thoroughbred musicianship.

For that matter, there was not a virtuoso requirement that was not delivered with spirit, musical sense, and vocal excellence, whether it was Fernando Corena's "Madamina," Roberta Peters's delightful singing of Zerlina's "Batti batti" or "Vedrai carino," Cesare Valletti's beautifully formed "Dalla sua pace" and "Il mio tesoro," or the briefer passages allotted to Masetto and the Commendatore.

All of these assets and advantages might have been diffused without the firmly-drawn ground plan laid out by Graf. His part in the general success might be slighted because his name has been associated with Metropolitan "Don Giovannis" for twenty year, but this production shows a total sense of fitness reflecting an organized effort from start to finish. The ballroom scene suffers from the Don's generosity in inviting more guests than the space can accommodate, and the nasty problem of staging the Serenade without making the duplicity of Leporello and the Don ridiculous remains, but these are minor lapses in a major accomplishment. Nobody with a proper regard for the well-being of his eyes as well as his ears will want to miss this "Don Giovanni" while it is paintfresh and personality free.

COINCIDENTALLY, the City Center presented the only Mozart of its current season, a production of "Seraglio" with an able cast authoritatively directed by Peter Hermann Adler. Taking all things together, this stands as the City Center's happiest venture into Mozart, not as taxing to its resources as "Figaro" or "Don Giovanni," very well suited to the size of the auditorium. An economical but tasteful scenic production by Robert Fletcher (originally made for Stratford, Connecticut), resourcefully uncomplicated direction by Michael Pollock, and Adler's always incisive leadership provided an apt background for Phyllis Curtin as Constanza and Virginia Haskins as Blonda in their efforts to outwit Osmin (Richard Wentworth) and join their male companions Pedrillo (David Lloyd) and Belmonte (Robert Rounseville). None of the celebrated arias was broached in a way to make one sigh for a tape recorder on the spot, but they all came off fluently and with musical order save when Rounseville was battling an inclina-

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tion to sing below pitch. The commendably unkittenish English text was by John Bloch.

The affliction of transpositionitis which marred last season's new production of "Traviata" had a recurrence when Victoria de los Angeles returned after a season's absence to sing her first Violetta at the Metropolitan. Unlike Renata Tebaldi, who lowered "Sempre libera" from A flat to G, Miss de los Angeles ordered it upward to A major, doubtless to show how much more brilliantly she could perform this showpiece than her absent sister soprano. Unfortunately, this carries her voice into some perilously squeaky areas. Daniel Barioni's promising but unripe Alfredo and the traditionally substantial Germont of Leonard Warren may be reported upon in fuller detail later.

The new artist of the week as Faust was the well-regarded Swedish tenor Nicolai Gedda. He displayed a frank and agreeable stage personality, a ringing voice of larger sound than suspected of him, and ample familiarity with the part. He didn't seem to have more than a formal acquaintance with his Marguerite, Hilde Gueden, conductor Jean Morel, or the towering Mephistopheles of Jerome Hines, but time will remedy that. It may also give him the confidence to sing "Salut demeure" as written, in C, rather than lowered to center on a top B. Miss Gueden's first Marguerite was scarcely a resplendent success, for she couldn't find quite the tonal quality she wanted for "Le Roi de Thule," and the "Jewel Song" gave off little more sparkle than the paste gems in the prop box. Morel has the will to make Gounod's score sound, but not the time for proper preparation.

The Philharmonic's contribution to the week's musical news was a trio of premieres under two conductors. Andre Kostelanetz provided an insight into Harold Arlen's long publicized, still unperformed "Blues Opera" with a twenty-minute sequence of instrumental excerpts arranged by Samuel Matlowsky. This was mostly inconclusive, for it was largely jazz-patois interludes and asides lacking melodic line to provide character. At the same Saturday night program Villa-Lobos's "Memories of Youth" (1940), a series of orchestrated folk songs, provided moderate musical pleasure and an attractively-spoken recitation of their texts by young Barbara Woods. Dmitri Kabalevsky's Fourth Symphony (1956) had its first three performances outside the Soviet Union in concerts conducted by Dimitri Mitropoulos. This is a well-made score with a considerable musical content, not fully exposed in these hearings.

—IRVING KOLODIN.

MID-MONTH RECORDINGS

JAZZ IN WEST GERMANY

By JOACHIM ERNST BERENDT, *director of jazz programming for* Sudwestfunk *(Southwest Radio), and author of "Das Jazzbuch" and "Jazzoptish."*

JAZZ is everywhere. It is in America and in Japan, in Sweden and in Australia; it is on both sides of the Iron Curtain, and it is in Germany, too. But you no longer ask whether it is American or Russian, European or Australian; you only ask if it is good or bad. And jazz continues to help build bridges between people. This summer a delegation of the German Jazz Federation made the first cultural contact between Poland and Western Germany since the war. It was greeted with an overwhelming enthusiasm like—I believe—no other Germans ever were greeted in that country, which has not too friendly feelings for Germany. But even during the war there was almost a "brotherhood" between jazz fans of all European nations, and nobody cared which country you were from.

During the war, of course, there were not many jazz fans in Germany. When I first started regular jazz broadcasts at the Southwestern German Radio Network people wrote me that I should be careful when going home at night, otherwise they'd show me the right way of rhythm with their fists—"a real German rhythm." Of course, these people were Nazis. The Nazis could not like a music whose message is freedom and tolerance—as no totalitarian government likes it. It is the more surprising how much jazz has grown in this country since 1945.

At this year's annual German Jazz Festival hundreds of musicians and bands met who play professional jazz in radio stations and nightclubs. And at the annual German Amateur Festival, which each year is held in Düsseldorf, we had applications from about 400 musicians who wanted to participate. These amateurs play jazz of all styles from Dixieland to cool—even experimental jazz, sounding almost like twelvetone music. It was played by a quartet consisting of a craneworker, a miner, a barber, and a locksmith! If you had listened to their music you would have thought they must be studied intellectuals at least.

Most German jazz critics think that the Helmut Brandt Quintet is our leading jazz combo now. Helmut is a baritone saxophonist and arranger whose ideal is the famous Miles Davis orchestra of the late Forties. In writing for the two horns of his quintet—

"Now why didn't I think of that?"

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baritone saxophone, and trumpet—Helmut Brandt tries to catch the atmosphere of this Miles Davis Band. Another German combo—the Michael Neura Quintet—was the sensation of this year's German Jazz Festival. Neura has a wonderful vibraphone player, Wolfgang Schlüter, who plays with a fire and with flowing ideas like very few other European musicians.

The best known German jazz soloist is the tenor saxophone player Hans Koller, whose records are on two or three American labels. Hans got good reviews even from stateside critics. Hans Koller, in his playing, idolises Lee Konitz, and Lee, in fact, seems to be the most influential personality in German jazz. When this writer, some months ago, did a television show with a German All Star Band he, more or less accidentally, asked each musician which American jazzman he liked most. Everyone named Lee Konitz. There is no doubt that the Lennie Tristano-Lee Konitz "school" of the early Fifties means more to European—especially to German—musicians than to American ones.

Hans Koller is currently featured soloist with the new large band that American arranger Eddie Sauter has built for the Southwestern German Radio Network in Baden-Baden. Each German radio network has its own big band and there is much competition about who's best. For his band, Eddie Sauter combined some German top musicians with an American rhythm section, an idea which worked out very well. In Stuttgart, the Erwin Lehn Orchestra is famous for its exactness and musicianly way of phrasing. In Cologne, Kurt Edelhagen has built an international big band with musicians from England, Belgium, France, Germany, Switzerland, and Italy. This band—playing with much vitality and vigor—is almost a symbol of jazz's internationality.

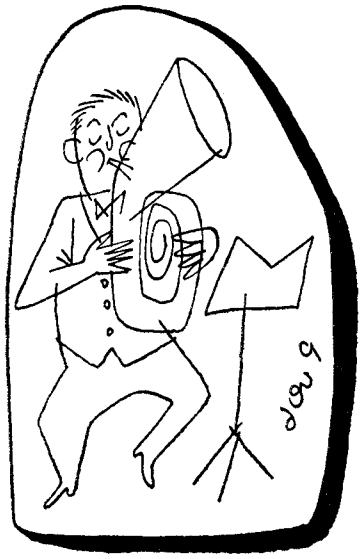
THERE is a strong German influence on jazz musicians behind the Iron Curtain. In Poland, the young amateurs who try to play jazz know the German musicians as well as our German musicians know the American ones. When this summer the Joki Freund-Albert Mangelsdorf Quintet from Frankfurt gave its concert at the Polish Jazz Festival, only a few days passed before some leading Polish musicians played in what they called the "Joki Freund-Albert Mangelsdorff Style." Gustav Brom, the leading Czechoslovakian jazzman, told me that he got his greatest musical experience when he listened to the German Helmut Brandt Quintet. Just as German musicians have their greatest experiences when they listen to the Modern Jazz Quartet or Count Basie, to Lee Konitz or Miles Davis.

Of course, there also are Dixieland bands in Germany. But Dixieland is mostly played by amateurs. Nearly every German high school has its Dixieland band today. The main interest, however, is in modern jazz. The *Jazz-Echo,* one of the German jazz papers, each year organizes the German Jazz Poll. In the last poll, the winning musicians were: Stan Kenton, the Modern Jazz Quartet, Chet Baker, Bob Brookmeyer, Benny Goodman, Lee Konitz, Stan Getz, Gerry Mulligan, Milt Jackson, John Lewis, Tal Farlow, Red Mitchell, and Shelly Manne. This is a result like almost everywhere else in the world, but in certain categories it puts a stronger accent on "cool" musicians than, for instance, in France or England.

Many American jazz musicians have played in Germany and they all have talked about the way people look at jazz over here. "They take it much more as an art form than anywhere else," one of them said. "They take it very seriously," another one added. Germans want to know about everything, so they also want to know about jazz. One of the German jazz books has sold more than 200,000 copies. It became a bestseller. Has it ever happened anywhere else that a book on jazz became a bestseller?

When Adenauer and Ollenhauer fought against each other for election, both parties organized jazz concerts to win young people. Even the churches—both Protestant and Catholic—became interested in jazz. One of the leading churchmen in Germany said there might be a possibility that jazz could bring new spontaneity and vitality into church music. During this season, this writer alone has to give lectures on jazz at six or seven different church conventions and Christian meetings.

Of course, it still is difficult for German jazz musicians to live on jazz. They mostly live on something else in the wide musical fields between commercial *Schlager* and concert music. There still is much to be done for jazz in Germany . . . as, I think, everywhere else. Jazz over here still has, in a certain way, its political accents. Nazis and militarists hate jazz. Just recently the city of Kaiserslautern played tricks upon a new founded jazz club until the club was forced to close. But whatever people who do not know what jazz really is might do against it, there is no doubt that jazz has arrived in Germany and is here to stay.



Weill's "Bürgschaft"

BERLIN.

TWENTY-FIVE years after the sensational first performance of Kurt Weill's opera "Die Bürgschaft" this work was revived by the West Berlin Städtische Oper during the annual Berlin Festival. It was something like turning back the clock, for the stage director then as now was Carl Ebert and the stage designer and librettist Caspar Neher participated in both productions. Although Kurt Weill is no longer living, his widow, Lotte Lenya, flew over from America for the occasion.

"Die Bürgschaft" ("The Pledge") is a work with strong political and ethical overtones. At its premiere in 1932 it was universally considered to be a protest against Nazism. The Hitler regime clearly shared this opinion, for the work was banned immediately after Hitler came to power and has not been performed in the intervening years.

In a press conference Intendant Ebert stated that this revival was intended as reparation for the wrongs Weill and Weill's music suffered at the hands of the Nazis. (It might be added that the 1932 production of "Die Bürgschaft" was the final nail in the political coffin of Ebert himself, who also left Germany when the Nazis took over.) Since the times have changed, Ebert and Neher felt that certain alterations were necessary in the original version. The powers of evil and of corruption have been rendered less specific in the present production, although they still are expressed in terms of political dictatorship. The commissar's role, originally sung, is now spoken, and some of the music thus "liberated" has been used in oth-

(*Continued on page* 39)

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Recordings Reports: Jazz LPs

PERFORMER, CONTENTS, DATA	REPORT
Ride, Red, Ride in Hi-Fi: Henry "Red" Allen. RCA Victor LPM-1509, $3.98.	Allen was one of the first post-Armstrong trumpeters to show a personal voice, and it is one still excitingly original (he could give anyone a lesson in effective use of dynamics and the range of his horn). There is unevenness here, but very good work by C. Hawkins and especially fine choruses by Allen (except for a couple of up-tempo banalities) more than make up for it. "I Cover the Waterfront" is superb.
Body and Soul: Billie Holiday with H. Edison and B. Webster. Verve MG V-8719, $4.98.	With changes in her voice which bring Miss Holiday's singing closer to recitative has come an occasional timidity about altering a melody where before there was boldness. But she remains one of the best jazz singers, not only for her unique sound and attack, but for her straightforward, honest, *musical* communication in which emotional affectations have no place. The title song is memorable. "Embraceable You" almost as good, and on "They Can't Take That Away" her pervasive humor is right on the surface.
Serenade to a Bus Seat: Clark Terry Quintet. Riverside RLP 12-237, $4.98.	This takes off with a sunny dance on "Donna Lee" and is sustained with wit and pensiveness for eight numbers by Terry's trumpet and J. Griffin's answering tenor. Terry does a lot of interpolating but one cannot help but be amused by the direct quotes in, say, "Boardwalk" of everyone from Bolden to Gillespie, nor delighted by the unique, jocular conception which holds them together.
Norman Granz's Jam Session #9. Verve MG V-8196, $4.98.	More staged spontaneity. This time R. Eldridge, F. Phillips, B. Harris, H. Ellis, J. Gillespie, B. DeFranco, and O. Peterson solo on "Lullaby in Rhythm," which is mostly ragged or dull except for a real *tour de force* by Peterson, and a blues, which drags itself to the point of parody.
Buckin' the Blues: Buck Clayton Septet. Vanguard VRS-8514, $4.98.	Despite a rather choppy rhythm and an occasional air of restraint, there is evidence in this collection of eight blues and near-blues why Clayton's creative trumpet survived the "swing" period with ease, why V. Dickinson is one of the most respected trombonists, and why altoist E. Warren should be heard from more often.
Bright Flight: Ronnell Bright. Vanguard VRS-8512, $4.98.	A recital of seven ballads, three blues, and one rhythm original by a pianist with sophisticated technique, a glib flow of ideas, and a good sense of rhythm. However, he hardly projects enough emotion, or even presence, to disturb anyone's small talk or small beer.
If This Ain't the Blues: Jimmy Rushing and Octet. Vanguard VRS-8513, $4.98.	The instrumental work here seems overloaded and thereby muddied by the constant use of an electric organ, but R. Gaines' blues guitar shines through. "Take Me With You Baby" is vivid as a poem and in Rushing's sensitive singing.
Jazz Goes Broadway. Vik LX-1113, $3.98.	Various hands solo on various tunes from current musicals. Trombonist J. Cleveland has an energetic time with "Jubilation T. Cornpone," altoist G. Quill got off to a good start on "Mack the Knife," and there is a lively exchange of "fours" among four men on "If'n." Among the other numbers, A. Cohn's and A. Farmer's are good and five more are at best routine.
Jazz Horizons: the Brothers Candoli. Dot DLP-3062, $3.98.	The usual opinion of the Candolis is that they are both excellent trumpet section men, that Pete is very powerful, but that Conte is a somewhat better soloist. Little that happens on this recording of eleven standards and originals is likely to alter that judgment.
The Chamber Jazz Sextet. Cadence CLP 1020, $3.98.	Following each stage in the evolution of jazz have come musicians who somehow believe that the thing to do is use its mannerisms in strict classical forms. In the thirties the New Friends of Rhythm made the practice entertaining by doing it tongue-in-cheek. This group uses not only the surface style of cool jazz in its caccia and canon, but occasionally that of current Eastern "hard bop." The whole thing seems done in dead earnest.
First Place: J. J. Johnson. Columbia CL 1030, $3.98.	Occasionally spelled only by T. Flanagan's piano, P. Chambers' bass, and M. Roach's drums, trombonist Johnson manages to sustain five standards and four jazz tunes at a level of sly wit and polished good-spirits, and to give the best account of himself on records in some time.
Jazz Omnibus. Columbia CL 1020, $3.98.	An anthology featuring some self-conscious urgency from E. Condon's friends on "Dixieland One Step," L. Armstrong's delight in "Mack the Knife," a jerky march from T. Murphy, a lush bore from E. Garner, a well-arranged tenor specialty from Ellington's P. Gonzalves, a stiff "When I Was Young" by Dave Brubeck, J. J. Johnson's tepid buzzing on "I've Got You Under My Skin," a raucus rattle by A. Blakey's Messengers, the interestingly arranged "Smoke Signal" of G. Gryce, and a new visit to "Budo" by M. Davis which is typical of his current work.
A Girl and her Songs: Teddi King. RCA Victor LPM-1454, $3.98.	A collection of twelve more or less unusual songs by one who, like many American popular singers, has heard jazz and can use its devices. Miss King has a very good talent for handling the kind of polite or bravura sentimentalities and moods which could mean a career in the posh and the intimate night clubs.
Modern Jazz Piano: Art Tatum, Lennie Tristano, Mary Lou Williams, and Erroll Garner. Camden CAL-384, $1.98.	From the RCA files comes work done in the 'forties by four pianists. Tatum is his facile and decorative self on four standards. Tristano gives an harmonic demonstration of questionable swing. Miss Williams, occasionally dragged by some thudding bass work, offers four of her musically engaging responses to the advent of modern jazz. Garner was unfortunately caught on one of his sentimental days.
For Musicians Only: Dizzy Gillespie, Stan Getz, Sonny Stitt. Verve MG V-8198, $4.98.	Three of the four long selections on this LP are taken at the same very fast tempo, only one of the several evidences of poor supervision and editing to be heard here. The record reflects little credit on the musicians, but the blame is hardly theirs. Such treatment comes very close to being an exploitation of their talents. —MARTIN WILLIAMS.

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THE AMEN CORNER

Homage Here and There

THE passage of time, as Proust is at pains to remind us, is full of pathos, and sometimes it can come to seem downright maudlin. I am quite aware of the danger of listening to grim old turkeycocks in their club windows as they tell you that there was never another show like "The Red Mill" and that, while George Gershwin and Cole Porter may be lively enough, Victor Herbert was the lad who really knew something about music. But there is a difference between such musings of men in their seventies or eighties and the agile reflections of fifty-one. The man of fifty-one can look back well over a quarter of a century and, when properly fitted with a pair of glasses, he can look forward as well. He has perspective.

And so I will say that there are a good many young whippersnappers today, TV addicts most of them, who imagine that they have seen comedians. They are too young to have known Clayton, Jackson and Durante, but they suppose that they are familiar with the masque of comedy. Actually they are living in a waste land of card index wisecracks; they have no conception of the golden heights of contrapuntal farce in which *simultaneously* Lou Clayton staged his sinuous clog dances, Eddie Jackson sang like an Italian tenor gone slightly and delightfully berserk, and Schnozzola kept up a constant alternation of philosophical observation and hat fighting. The comic tapestry there was so thick and rich that great names like Gobelin came to mind. Well, it was all over a quarter of a century ago, and just about all anyone can do about it today is to take the hints supplied in "Club Durant" (Decca DL 9049), an indispensable LP which also has Durante's TV soundtracks with Ethel Barrymore, Eddie Cantor, Bing Crosby, Bob Hope, Al Jolson, Peter Lawford, Helen Traubel and Sophie Tucker. Much of this is captivating stuff, but for this listener the fragments of C J and D, recorded a little while before Lou Clayton's death in 1950, are the particular treasures of the record. In his affectionate liner notes, incidentally, Durante reveals that the name of the team's original resort was spelled Club Durant because the boys couldn't afford to have a final *e* put up in lights.

My nostalgic attention now moves along to "Bing With A Beat" (RCA Victor LPM-1473). Bing Crosby may have given up constant performance, but, on the evidence here, he is still a very fit man for special engagements. He is backed by Bob Scobey's fine traditional Frisco Jazz Band, which includes the pianist Ralph Sutton and the trombonist Abe Lincoln. And some of the tunes are of the most fragrant evergreen: "I'm Gonna Sit Right Down," "Last Night On the Back Porch," "Whispering," "Tell Me," and "Down Among The Sheltering Palms."

—*Francis Wolff.*

Curtis Fuller—"earthiness of tone."

And so forward to the nuances of modern jazz. First, there is a suave program by the tenor saxophonist Stan Getz, with a Swedish rhythm section which includes the pianist Bengt Hallberg—very buoyant, accomplished goings-on in Scandinavia (American Recording Society ARS G-428). . . . Much in the same mood is "A Grand Night For Swinging" (Riverside RLP 12-238) in which a chamber group features the guitarist Mundell Lowe and the fluent, beautifully controlled piano of Billy Taylor. These two LPs are mostly iridescent music, light in mood. The atmosphere becomes warmly lyrical and introspective in "Bass on Top" (Blue Note 1569) by a superb improvising quartet with Paul Chambers, bass; Kenny Burrell, guitar; Hank Jones, piano; and Art Taylor, drums. So far as instrumentation is concerned, this is, of course, what is commonly known as a rhythm section, and there is indeed all the rhythm anyone could wish. But the emphasis is on the melodic gifts of the group, with a great deal of bowing by the remarkable Chambers. The rapport is complete throughout—all in all, this is one of the most gratifying records I have heard from the modern schools.

"The Prestige Jazz Quartet" (Prestige LP 7108) naturally finds itself in competition with the famous Modern Jazz Quartet. The instrumentation is the same—in the case of the Prestige there are Teddy Charles, vibes; Mal Waldron, piano; Addison Farmer, bass; and Jerry Segal, drums. Both groups are sophisticated musicians utilizing subtle jazz writing as well as improvisation. This first Prestige LP seems to me more original, and successfully so, than most of the MJQ's work, and more spirited as well. The numbers are Charles's extended "Take Three Parts Jazz"—which is full of personality and punch—Waldron's rhythmically bizarre "Meta-Waltz" and his ballad "Dear Elaine," and Thelonious Monk's "Friday The Thirteenth." In the music of the Modern Jazz Quartet I have sometimes felt a finicky refinement which is foreign to the PJQ.

THE vigorous New York school appears this month with an all star cast consisting of Sonny Rollins, tenor sax; Jay Jay Johnson, trombone; Horace Silver and Thelonious Monk, pianos; Paul Chambers, bass; and Art Blakey, drums (Blue Note 1558). The numbers run a fine gamut from Monk's slow blues "Misterioso," in which both the composer and Silver take piano solos, to a sumptuous revival of "Poor Butterfly." Jay Jay Johnson, the leading modern trombonist, is a model of elegance on this disc, but he will do well to consider his 23-year-old admirer Curtis Fuller, whose second LP (Prestige 7107) is more impressive than his first. For all his modern command, Fuller has preserved an earthiness of tone and inflection which is very appealing. Fuller is joined here by Sonny Red Kyner, alto sax; Hank Jones, piano; Doug Watkins, bass; and Louis Hayes, drums.

Finally, John Coltrane is an exceedingly adventuresome, tough-toned alto saxophone, sitting right up front in the modern barrel house. I suspect he may be a good deal too acrid for many ears which have no trouble with the blander modernists. I have acquired an eager taste for him, and he has some rousing company in his newest program (Prestige LP 7105).

—WILDER HOBSON.

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Recordings Reports: Jazz and Pop. Vocals

SINGER, CONTENTS, DATA	REPORT
Polly Bergen: "The Party's Over." Columbia CL 1031, $3.98.	Rather tearful torching by a singer who manages, somehow, to convey a large sense of self-admiration through performances which hardly warrant same. Their range is from "The Party's Over" to "You Don't Know What Love Is," with "But Not for Me," "Smoke Gets In Your Eyes," etc., along the way. Luther Henderson directs the orchestra in Skitch-like manner.
Brother John Sellers. London LL 1705, $3.98.	One of the best performers in his style now active, Brother John sounds a note both personal and expressive in a wide range of blues and ballads, including such of his own creation as "Oh! Little Girl," "Chicago Hop," "They Call Me a Blind Man," and "You Been Gone Too Long." Included, otherwise, is a version of "Sometimes I Feel Like a Motherless Child" that is one of the most affecting I have ever heard. A septet of English musicians provide a fluid, well-balanced background.
Joy Bryan, with the Marty Paich Septet. Mode LP 108, $4.98.	Reversing a platitude, Miss Bryan has carried tunes from Newcastle (Indiana) to Hollywood, where she finally encountered the microphone to put herself on record. The style is simple and unforced, but also rather unformed as yet. Her preference is for the brightly rhythmic, as "I Could Write a Book," "Down the Old Ox Road," "Mississippi Mud," and "I Was Doing All Right." The backgrounds are discreetly sympathetic, with an occasional burst of enlivening solo work by Bob Enevoldsen, valve trombone, and Jack Sheldon, trumpet.
Ella and Louis Again. Verve MGV 4006, $4.98.	Highly variable collection of solo and duets, with the largest percentage in the stereotyped category. However, there are bound to be some memorable moments in any pair of LPs bringing together two such combustible performers, and they brighten considerably their duet version of "Stompin' At the Savoy" and "Let's Do It." However, it is meagre aural pleasure to hear Armstrong struggling with such trite lyrics as those of the Kern-Fields-Hammerstein-Harbach (each must have written a line) "I Won't Dance," which has nothing to do with his style, past or present.
Gilbert, Ann, with the Elliot Lawrence Orchestra. Vik LX 1090, $3.98.	Miss Gilbert could achieve consistently pleasant results were she not inclined to over-reach herself vocally in search of "unusual" effects. A little more concern for the word content of her material and not so much with the superficial aspects of it would help. The orchestral backgrounds are so subdued, they might be described as suppressed. Among the tunes favored are "Lover Come Back to Me," "Two Sleepy People," "Sweet and Lovely," and "Someone to Watch Over Me."
Grant, Gogi: "The Helen Morgan Story." Musical direction by Ray Heinsdorf. RCA Victor LOC 1030, $4.98.	Whether as an evocation of the Morgan manner or interpretations on their own, Miss Grant's treatment of "Why Was I Born," "Do Do Do," "Love Nest" and other period pieces is *très exagéré,* likely to impress only people who never heard Morgan, or for that matter, any good singer. The eighteen items are all of the period, though not all of them are included in the sound track.
Jazz at the Hollywood Bowl. Ella Fitzgerald, Louis Armstrong, Art Tatum, Oscar Peterson, Harry Edison, Flip Phillips, Illinois Jacquet, etc. Verve MGV 8231, $4.98.	As most miscellaneous affairs are inclined to do, this one (1956) produced a wide variety of results, with Tatum at his late life best in "Begin the Beguine," and "Willow Weep for Me," but rather otherwise on "Humoresque." However, the package is irresistible for Ella's mischievously miraculous take-off of Armstrong singing "I Can't Give You Anything But Love," just after she has convulsed her listener with an imitation of Rose (Chi Chi) Murphy on the same tune. She is also heard in a surpassingly fine "Little Girl Blue," which means that Fitzgerald fans will find this collection high on their want list, though the price per item is uncomfortably steep.
Perkins, Tony. Orchestra directed by Marty Paich. Epic LN 3394, $3.98.	To judge from the outburst of discs turned out by the new school of movie "personalities," pop singing is a pushover for anybody who can carry a tune. Perhaps there is a public for Perkins's dead pan singing of "Just Friends," "Better Luck Next Time," or "How Long Has This Been Going On" but it won't be on vocal merit or rhythmic interest. The general dullness conveys itself to the professionals in the ensemble.
Ranieri, Katyna. With orchestra conducted by Riz Ortolani. RCA Victor LPM 1430, $3.98.	Ranieri is a performer able to ring some engaging changes on the cliches of "seductive" singing, aptly exemplified here in the familiar "Mood for Love" as well as the much less familiar others ("Ashore Baciami," "Ce Soir," "Parola e Musica," etc.). She does, indeed, merit something better than the purple-faced "liner" prose attributed to Fred Birmingham in which, among other things, she is credited with "the voice every man has listened for in his heart."
Staton, Dakota. With orchestra led by Van Alexander, Capitol T 876, $3.98.	The Staton act may be effective on a night club floor, but it is as monotonous as her "your wings your wings your wings your wings" treatment in Gershwin's "Summertime," for disc purposes. This much "personality" in performance is largely wasted for those who must depend on ear alone for their impressions. Hank Jones, piano, and Jonah Jones, trumpet, are identified by name in the assisting ensemble, but they have little to do in the stylized arrangements.
Victoria, María. RCA Victor LPM 1462, $3.98.	Absorbing collection of ballads and boleros, in what may be construed as authentic Mexican style, by a performer who is identified as an able actress as well as a singer of real ability. The titles—"Amor," "Mil Besos" ("A Thousand Kisses") and "Mi Ultimo Fracaso" ("My Last Affair")—are amply expressive of the moods conveyed. Orchestra directed by Rafael de Paz, Juan Garcia Esquivel and others participate, but the microphone emphasis is decidedly on the Victoria voice.
Washington, Dinah. "Evil Gal" and other blues. Mercury MG 20247, $3.98.	Of Washington's powers as a blues shouter there is little doubt, likewise the probable fate of such deep blue lyrics as "Long John," "Don't Hold It Against Me," or "TV Is the Thing" were they purveyed without the covering musical sentiments. Among the helpful hands in the various bands are Milt Buckner, piano, Paul Quinichette, Paul Gonsalves, and Russell Procope on saxes, Candido on Latin percussion, and Jackie Davis on Hammond organ. About the only absentee of the genre is "Empty Bed Blues." —I. K.

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Weill

Continued from page 35

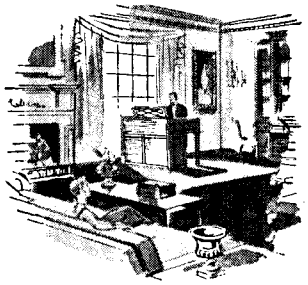
er parts of the opera with new texts by Neher. In addition to this, parts of the second and third acts were interchanged, and the piece was cut from three-and-a-half to two-and-a-half hours.

The story of "Die Bürgschaft" is based on a parable by Herder. It concerns the friendship of two peasants in the mythical, peaceful country of Urb and relates how this friendship is corrupted: on the one hand by the greed for money; on the other by the unnamed powers of darkness which deprive man of his liberty and destroy his personality. The story is told in three stages, corresponding to the three acts. The first takes place in the idyllic rural setting of a small, backward country. In the second act the army of occupation of the "great powers" arrives and replaces the old, humane order with totalitarianism and industrialization. The third act portrays the disastrous results brought about by the new regime: hunger, misery, persecution, betrayal, and loss of liberty.

Weill's music is a strange combination of styles and moods. On one hand there is the typical song vein of the "Drei Groschen Oper," on the other a more "elevated" operatic style, sometimes distantly related to Handel. Sardonic, bitter passages alternate with tender ones, expressions of despair with those of hope. Whether one likes "Die Bürgschaft" or not depends to some extent on whether one likes this typical Weill mixture. The musical means are extraordinarily direct and straightforward. There is no use of tricks or of color to make the score seem to be anything it is not. The melodies, harmonies, and rhythms are elemental and basic, but by no means naive.

The performance, which had clearly been prepared with great care, was of the highest quality. Ebert's stage direction was masterly, achieving a remarkable balance among the various stylistic and dramatic elements. Neher provided attractive and ingenious stage sets. The excellent cast included Tomislav Neralic as Johann Matest, Irene Dalis as his wife Anna, Ursula Schirrmacher as his daughter Luise, Josef Greindl as David Orth, Theo Altmeyer as Jacob, and Helmut Krebs as the Judge. Artur Rother conducted with authority. The chorus of the Städtische Oper deserves special credit; it plays an important role as commentator on the action and provides a "frame" for the musical form.

—Everett Helm.



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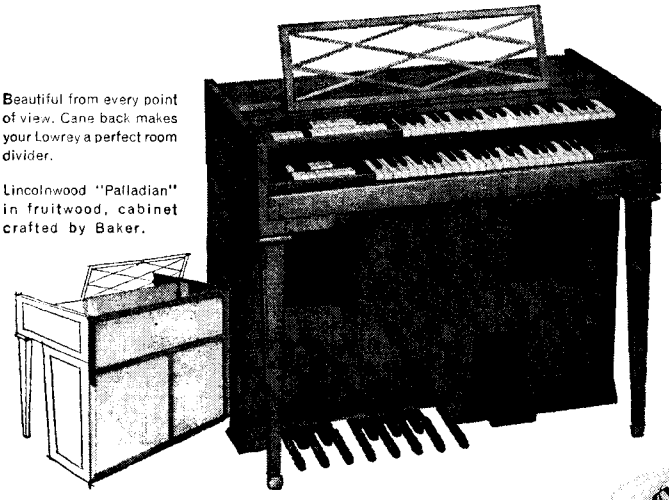

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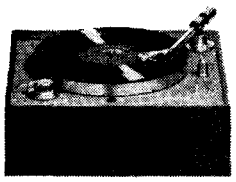

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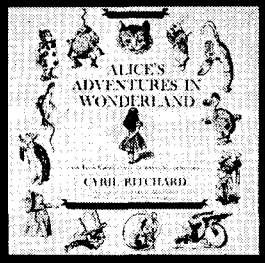

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PIECES OF EIGHTY-EIGHT

By JAN HOLCMAN

THE world of the piano is so complex and contradictory that we rarely are afforded the pleasure of such a courageous, knowledgeable, and stimulating book as Abram Chasins's **"Speaking of Pianists"** (Knopf, $4). The author, himself a notable pianist-pedagogue-composer, presents an extensive pianorama based on personal recollections of keyboard masters. In addition, the book offers critical comments on recordings, composers (including Chasins on Chasins), and the piano mastery and misery of our time.

The author's modesty is not always quite genuine. In occasional references to his associations with Rachmaninoff, Ravel, and others Chasins taps his idols on the shoulder too familiarly. However, the book as a whole could hardly have been entrusted to a more skilful pen. Chasins's felicitous, if a bit affected, prose revives many eloquent scenes of a unique pianistic era.

Some artistic and personal portraits appear in dazzling brightness, others in semi-matte. The spirit of the greatest of all pianists, Hofmann, is vivid throughout the book, his profile sketched with X-ray sharpness. The opening two (and most graphic) chapters, devoted to Hofmann and Godowsky, show Chasins at his best. After following the author on his exciting journey with his master, Hofmann, we suddenly find ourselves in Godowsky's Goncourt-like salon, where international celebrities gather around "Popsy" like bees around honey. Chasins exquisitely recreates the fascinating Godowsky silhouette against the background of this rare collection of admirers. We hear sophisticated repartee, subtle witticisms, and sarcastic anecdotes. Whether the exchanges were at all times actual, or apocryphal, is open to question. For instance, we find Godowsky surrounded by his guests discussing an unfortunate pianist who had recently suffered a lapse of memory during his recital. When Capablanca, the chess champion, remarked that this must have been frightful, Godowsky replied, "It isn't what he forgot, it's what he remembered that was so frightful." In *SR* Jan. 22, 1944, the same dialogue was attributed to Abram Chasins and Rosenthal.

For a book that speaks mainly to pianists, "Speaking of Pianists" contains some puzzling omissions. Chasins, to be sure, excuses himself from discussing Cortot and Fischer because he knows them only through recordings. Nevertheless, he reevaluates Lhevinne's pianism on the basis of the few available discs. The same source might have served for comments on Orloff, Sauer, and especially Friedmann, who left us a good number of electrical recordings, some of the highest merit. As for contemporary pianists, the reader will look in vain for a word about Weissenberg's superlative LP version of the Third Prokofieff Sonata. Finally, Chasins displays dated prejudices when he chides Gulda for committing public adultery with Miss Jazz against Mrs. Classics. Gulda's truly interesting nightclub performances, far from indicating uncertain artistic paths, are symptomatic of openmindedness and independence.

Chasins reviews at some length the alarming situation our promising young artists face. He takes us behind the scenes of concert management, disclosing picturesque but sordid scrapes. He compares young martyrized pianists condemned to out-of-town recitals on ruined baby grands to "tennis-players attempting to play a match on a half-size racquet with a warped frame and broken strings." He deplores our "pianistically descending" epoch, insists on the need for higher fidelity of *performance*, and advocates state sponsorship for young American artists. These are conclusions one must heartily applaud. But a solitary note of optimism in the coda seems lost in the long symphony of these discouraging facts. "Somehow, someway," Mr. Chasins consoles us, "we will come out all right." I wonder. No matter how generous the foundations may be we will still need an academy devoted exclusively to the training of superior piano teachers. Neither can the unequal proportion between supply and demand in the concert field be regulated by increased funds.

For all these reservations, the fact remains that Chasins has given us a highly informative and evocative book. It is elegantly edited, tastefully bound, accurately indexed, and graced by a good picture of one pianist—the author. In its type and scope the book has no competitors at present.

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NO TUNES LIKE SHOW TUNES

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Kostelanetz—"ahead of imitators."

ANY fall that beams a spotlight on the high peaks of America's great show music is bound to be brighter for that reason, and Columbia merits our 1957 thanks for initiating its series of two-record albums so well. Of those I think of as America's "Six," only Berlin and Youmans are omitted, doubtless to be honored in due time. Meanwhile, there is little that is outstanding in the catalogues of Jerome Kern, Richard Rodgers, George Gershwin, or Cole Porter that has been overlooked in the discs by (the order is the same as the composers) Paul Weston, Andre Kostelanetz, Percy Faith, and Michel Legrand.

The order is also the sequence of merit. Weston and Kostelanetz run a close race for excellence, with Faith not far behind. In my estimation, M. Legrand could preferably have been an also ran, or better still, scratched, for the tiresome cleverness with which he belabors everything from "Ridin' High" (chimes, with dissonant chords in the orchestra) to "True Love" (trombone in the bass register, with piccolo ornamentations) disfigures practically every one of the great tunes in the two dozen treated. Plainly, Legrand is more determined to promote Legrand than Porter, but if I wish to hear "Bolero" I prefer it as Ravel wrote it, not with "Begin the Beguine" as a mutilated *cantus infirmus*.

This international contretemps aside, there is nothing but good to be said for the work of Messrs. Weston and Kostelanetz. Weston has been one of our favorite men of popular music since his prewar days with Tommy Dorsey, and he has only mellowed and improved with the passage of time. He knows that what the customer wants to hear when he puts "Smoke Gets in Your Eyes" on the turntable is not a Rachmaninoff concerto, and he treats it accordingly. At the same time, he is not averse to a pleasant countermelody when it can be devised, and somehow, where he is concerned, it usually can. If there are more pleasurable versions current of "You Are Love," "She Didn't Say Yes," "Why Was I Born," "Yesterdays," "The Song Is You," and the dozen and a half others, I am not aware of them.

The exchange of communiques ("Dear Dick," "Dear Andre") with which the Kostelanetz issue of Rodgers music is embellished almost suggests royal nuptials, with the House of Rodgers giving its most cherished offspring to the House of Kostelanetz. But who is to say that the ceremonies are not worthy of the marriage of minds which has produced these superbly tasteful, formidably well-played versions? The collection ranges from the slightly familiar "How Was I to Know" from "She's My Baby" (1928) to the never-too-familiar "With a Song in My Heart," the triumphant reprise four sides and thirty-seven numbers later.

LIKE most innovators—and who can possibly deny him the rank where concert-styled popular music is concerned?—Kostelanetz manages to stay a tantalizing distance ahead of such imitators as Mantovani and Melachrino (to mention only those beginning with M) by virtue of one inimitable ingredient—his own good musical judgment. As a typical instance, when he feels the need of an uptempo contrast in "You Took Advantage of Me," he doesn't require his men to convert themselves into so many Brubecks and Dizzy Gillespies. He remembers that the essence of the appeal in the song, for all its jaunty tempo, is a wryly sentimental one, which keeps his treatment firmly in the style of "A Ship Without a Sail," which precedes, and the "Soliloquy"

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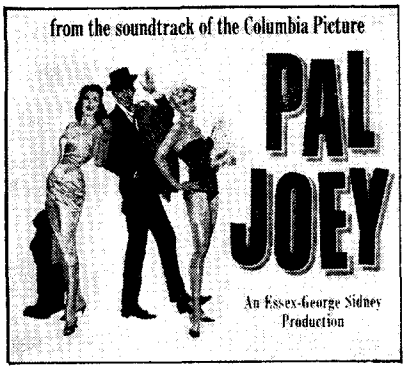

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from "Carousel," which follows. As for superb sound, if diamonds are a girl's best friend Kostelanetz is still a microphone's most understanding suitor.

It is in the matter of the uptempo contrast that Faith is still a lesser master of this medium than either Kostelanetz or Weston. He can make a charming mood piece of "Foggy Day in London Town" and stir a rich mixture of voices in "Soon," but the knack of achieving momentum in such a tune as "Clap Yo' Hands" without causing his big ensemble to lumber is not yet his. Mostly it comes from not knowing how far to go too far, a point of disorder in which Legrand is the most flagrant offender. The skittish brass punctuations are amusing the first time around, but tend to rank as a mannerism when applied indiscriminately.

WHILE with the revivalists, there should be a nod of recognition for the high-quality service rendered to a dozen Kern tunes by David Rose and orchestra in the collection entitled "The Song Is You." The manner is not so ceremonious as Weston's for Columbia, nor is the sense of procedure as secure ("Old Man River" as a two-step isn't really amusing), but when Rose and his strings are communing with "Make Believe" or "Why Was I Born" listening isn't even an effort. "The Way You Look Tonight," "Smoke Gets in Your Eyes," "All Through the Day," "Why Do I Love You," "Bill," "A Fine Romance," "Can't Help Lovin' That Man," "Long Ago and Far Away," and "The Song Is You" are also included (M-G-M E 3555, $3.98).

To judge from M-G-M E 3590, devoted to the sound track of "Les Girls," Porter has added enough material to his output to fill most of an LP ("plus additional Cole Porter selections" reads the front of the sleeve). Investigation discloses, however, that the new material is in the minority of the eleven items tendered. What is a harder blow, still, is that the five numbers from "Les Girls" are fairly mechanical Porter, one—"Ça, C'est L'Amour"—a fairly flagrant rewrite of "C'est Magnifique" from "Can Can." To judge from the orchestration and general treatment of "Les Girls," "Ladies in Waiting," "You're Just Too Too," and "Why Am I So Gone About That Gal" they are meant to be looked at rather than listened to. For the rest, the discs reprises "Rosalie," "Easy to Love," "I Concentrate on You," "True Love," "Love of My Life," and "In the Still of the Night" in versions by Leroy Holmes and his orchestra. The selection has a simple, irrefutable logic—all appeared in M-G-M pictures. —I. K.

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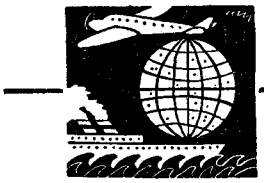

BOOKED FOR TRAVEL

The Path of Grapes

IN THE fall a Frenchman's thoughts lightly turn to what he has been thinking about all summer: Eating.

Next to gesturing, premier-switching, and inflating prices, eating is one of the prime occupations in France. The best of eating, and its byproduct, drinking, is said to be available in the soft hills of Burgundy, and it was in that direction of the compass that we headed a small car a few weeks back.

Jogging out through Fontainebleau and coursing down along the Yonne one could arrive in due course, and 200 miles, at Dijon, a city of 120,000 renowned for the manufacture of *le cassis, la moutarde, le pain d'Epices, les Escargots,* and *les Cassisines.* Not only that, but as the center of French gastronomy it is the site, at the beginning of each November, of the annual Foire Gastronomique, a fair devoted to the cultivation and enhancement of marvelous things to eat. Does there pulsate a better cause anywhere?

In France, where the merit of a restaurant is evaluated in stars awarded by secret eaters dispatched by the Michelin Tire Company, publishers of an eminent guidebook to mobile good living (see BOOKED FOR TRAVEL, June 1, 1957), the city of Dijon, center of the grand cuisine, home of the Foire Gastronomique, headwaters of the Alimentary Canal, is, strange to report, equipped with nothing better than a single one-star restaurant. If one is prepared to make do, one can make do with the Trois Faisans, where a lunch could consist of a dozen *escargots,* a *truite sautée Grenobloise,* a roast pigeon, assorted *fromages,* and a *gâteau Chantilly.* Or even, to obtain an indication of French prices hereabouts, a menu offered a *prix fixe* selection including *potage, boeuf Bourguignonne,* cheese, and fruit tart at $1.75.

While such offerings are probably enough to keep a man alive for an afternoon of sightseeing among the archives of the Dukes of Burgundy and the vineyards that lay beyond, the true eating is back a bit in the small inns of Saulieu and Avallon. Both towns (Saulieu has a population of 3,202, and Avallon 5,497) contain restaurants ordained with Michelin's three stars. There are, as we have explained in previous eating tours in these pages, only eleven such restaurants in all France, four of them being in Paris.

Saulieu's entry, the Hôtel de la Côte d'Or, proved a modest premises, hung in its lobby with a number of testimonials and clippings from magazines. It is managed with a sprightly and benevolent air by one Mme. Dumaine, a lady who speaks impeccable English but who prefers that no editorial mention be made of her in deference to the true artist of the establishment, her husband Alexandre. Since we consider this a noble female attitude, we hasten to comply, pushing on forthwith to note that M. Alexandre Dumaine is a man possessed of the Diplôme et Grande Medaille d'Or du Club des Cent, the Diplôme du Club des Purs-Cent, the Medaille d'Or du Cercle des Gourmettes, Grand Officier de la Confrèrie des Chevaliers du Tastevin, Membre d'Honneur de l'Académie Culinaire de France, and Laureat de Prix de la Qualité Française. Not only that, but he is a pretty good cook.

As it turned out, M. Dumaine seemed not nearly so proud of these ribbons as he was of a 1955 profile on him written for *The New Yorker* by Joseph Wechsberg. Although M. Dumaine speaks nary a word of English, the entire article has been translated for him by members of the Club des Cent, a closed circle of highly-placed Parisian executives, then printed in French, decorated with tipped-in photographs, and bound in leather. From time to time, the members of the Club des Cent journey down from Paris in a special train

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for the sole purpose of lunching with M. Dumaine. The last time out M. Dumaine served them a meal over which he can still summon immediate raptures, and since he insisted that Mme. Dumaine inscribe the menu in our notebook, we pass it along to those in the class who are possessed of culinary curiosity:

Dodène de Brochet Ermitage
Chablis Côte de Lechet 1950
*

Gratin de Volaille Ivoire
Hospice de Beaune Cuvée
Guigone de Salins 1953
*

Pâté de Gibiers Fins en Croûte
Pave du Roy
Chambertin Armand Rousseau
1949
*

les fromages sélectionnés
*

Le Gâteau du Barry
Magnum de Roedere brut 1949

Whereas Dumaine's Côte d'Or is a modest-looking establishment in which Mme. Dumaine, albeit in a spiffy *à la mode* creation, takes the orders, and M. Dumaine himself appears from time to time in his chef's gear, the equally three-star Hostellerie de la Poste up the road at Avallon is run along different lines. *Its patron* roams the elegant precincts of the dining room in stiff white collar and well-tailored business suit. Tapestries hang from the white walls. Old beams line the ceilings. Linen and damask cover the recessed window frames.

The rooms upstairs are no less handsome, particularly the chamber used by Napoleon on his way up from Elba in 1815. It contains a bronze bust of him, and inhabitants who sleep there today can open the French windows to the balcony from which he addressed the citizens of Avallon. Aside from the rooms facing the old streets of Avallon, another string of rooms runs along a gallery which overhangs the hotel's own cobbled courtyard. In summer guests can sip apéritifs at the white tables that run its length. In the back is a garden blooming, in the proper season, with a gorgeous array of flowers, attractive enough to coax from Michelin a symbol printed in red meaning "a pleasant hotel where life is worth living and where temptation to linger is strong." One can linger at about seven dollars a day, plus 18 per cent tips and taxes, for a room with a double bed and bath, secure in the notion that whenever one descends to the dining room it is to one of the eleven best restaurants in all France.

For the traveler hitting the high road in the autumn, the route that

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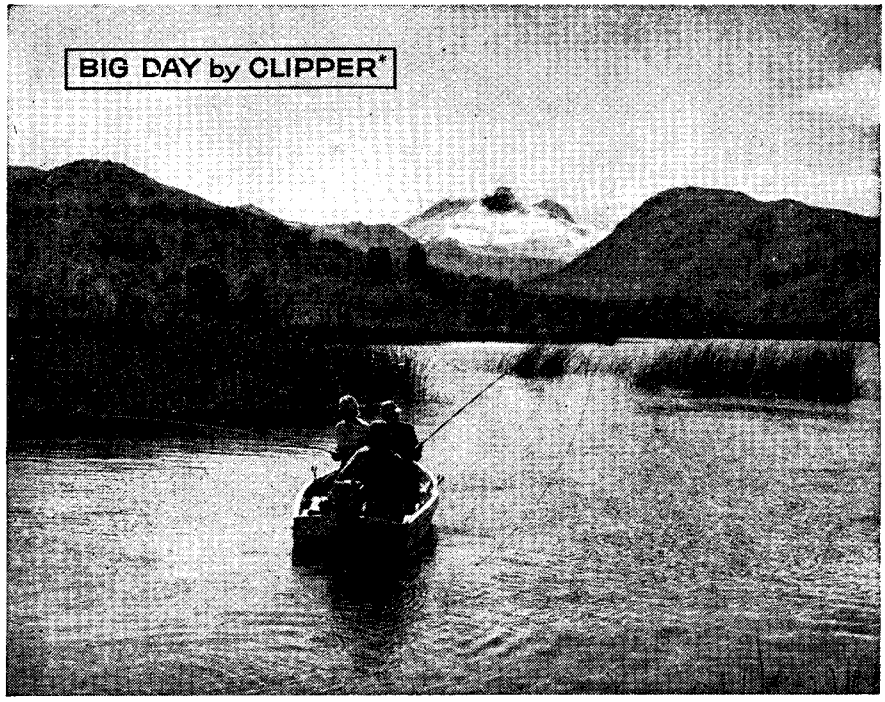
stretches from Dijon south to Beaune is lined with grapes and grape pickers. The villages tick off like names in a wine shop: Gevrey-Chambertin, Chambolle-Musigny, Vougeot, then Beaune itself. Beyond lie Pommard, Meursault, Puligny-Montrachet, Chassagne-Montrachet. Altogether National Highway #74, also called the Route of the Grand Wines, stretches for thirty-one-and-a-half alcoholic miles. Visitors are lured to stop at the Clos de Vougeot, a sixteenth-century chateau, headquarters of a grape-producing area developed by the Citeaux monks. There are a number of museum pieces within its elderly walls, among them four thirteenth-century wine presses. The famous winetasting society known as the Chevaliers of Tastevin meet here and toss cellar dinners for 500 illustrious personages several times during the year.

Probably the biggest wine works on public view is Calvet in Beaune, which keeps on hand some 1,200,000 bottles and 8,000 casks; turning them, aging them, and eventually peddling them all over the world. Over 15,000 visitors come by every year for a stroll through the dank caves which originally formed part of the ramparts of the Dukes of Burgundy. That was back in the fourteenth-century.

It was a chancellor of the dukes who built Beaune's most colorful building, the ancient Hôtel-Dieu, a hospital of many gabled windows facing on its cobbled courtyard and covered on top with a dazzling roof of black, red and yellow shingles put together in diamond patterns. In its first days, during the fifteenth-century, several patients were often loaded into the same bed so that everybody would be, if not well and secure from contagion, at least warm. The beds, made of handsome wood, were built into the wall and fitted with curtains. On Sundays the curtains were parted and mass was conducted with the congregation in bed. They were still being used, one patient to a bed, when I first visited the Hôtel-Dieu in 1947, but the whole awesome chamber has since been turned into a museum piece. At any rate, what makes the hospital even more interesting is the fact that like most everything and everybody in Burgundy it is supported by wine. It owns forty-five hectares of vineyards and it sells its grapes at public auction the third Sunday of each November. It is comforting to contemplate that the proceeds from the sale of the grapes as well as the wines that are ultimately produced all eventually, one way or another, work in pursuit of public therapy.

—Horace Sutton.



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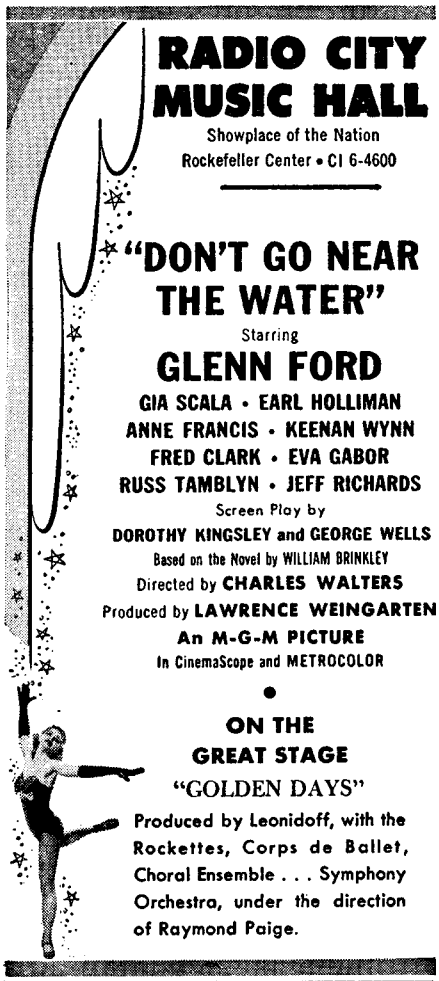
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BROADWAY POSTSCRIPT

Horne Swoggled

THE new musical, **"Jamaica,"** is held together more by an attitude than by a plot. Under Robert Lewis's sympathetic direction, the performers avoid a literal attempt to be exotic Jamaicans and slip into something closer to themselves. Thus, they come across as sophisticated New Yorkers making fun of metropolitan foibles from the temporary asylum of a Caribbean isle. This Jamaica is not Montego Bay and palm trees. It is the relaxing point in all of us.

Humor emerges early in the show when Lena Horne bursts into a song about wanting to go to New York because everything is done by pushing a button ("Barbara's got a Hutton button, Ike, he got a puttin' button"). And a little later Josephine Premice picks up the satirical mood with "Yankee Dollar," which makes fun of natives who have to live up to tourists' preconceived notions of their quaintness (or the bygone necessity for the American Negro to pretend a colorful illiteracy and subservience). Then a nightclub fantasy ridicules the big-city hunger for artificial self-importance and meaningless love-affairs ("Take it slow, Joe"). There is a comic putting to music of a *Saturday Review* editorial on atom-bomb testing ("bad for the teeth, bad for the bone") called "Leave the Atom Alone" and two numbers to the effect that worldly achievement of money and position is not better than present fun and sex. One of these points out that "Napoleon's a pastry, Bismarck is a herring, and Alexander's a crême de cocoa mixed with rum." The other states, "When you're lying horizontal in that telephone booth, there'll be no breathing spell, you'll be SOL, ain't it the gospel truth?" Thus, a Dionysian spirit prevails despite a plot that is nothing more than a strung-out lovers' quarrel. There are vestigial tails of more serious themes. But because the cast treats them with deserved half-heartedness we are disarmed.

Chances are that we would be disarmed anyway, because in Lena Horne "Jamaica" stars the most highly charged particle to hit Broadway since Renée Jeanmaire. Miss Horne is beautiful, sophisticated, and fiery. She pulls herself up to the maximum challenge in every number she does. And she makes you like her as well as admire her by bringing into play that rarest of things in women, a great sense of humor.

Ricardo Montalban, Adelaide Hall, Ossie Davis, and Augustine Rios make pleasant contributions to the show, but chiefly responsible for keeping "Jamaica" going while Miss Horne is changing her costume is Josephine Premice, a zany sprite with a strong comic personality and a Carol Channing voice. Harold Arlen's music will make you tap your foot, and Yip Harburg's lyrics are reasonably ingenious. Under Jack Cole's drilling the dancers stay vivid. "Jamaica" may be no great shakes as a work of art, but everyone in it is having a ball and you will too.

SAM Locke's new comedy, **"Fair Game,"** lies somewhere between "The Moon is Blue" and "The Fifth Season." In it he puts his finger on the comic paradoxes of wolfmanship in the garment industry. "Fair Game" is funniest when a dress manufacturer, played by Sam Levene, is howling. Mr. Levene achieves a hilarious ferocity in his attempts to seduce a gorgeous young girl newly arrived in New York. His eyes gleam as he is carried away with visions of an easy conquest, yet with riotous suddenness he can jump back to the world of hard practicality. He is a ruthless operator who in business or in sex will pounce on the slightest opening. "I'm a divorcée," says the girl casually. "Well!" says Mr. Levene, shifting instantly from retreat to attack. As another girl later explains, "A man feels entitled to a divorcée like free bread and butter at a restaurant."

Although the game of seduction is played with cold calculation in a society compulsively driven towards success in everything, its combatants also want the illusion of romance and even passion as a bonus. And no matter how cynical we are, the hope of marriage is still an all-important factor. This makes for petty distinctions. A girl may accept a mink stole, but never cash. A good errant husband is polite with his wife, but never familiar. A girl may go to Bermuda with a married man, but not with a bachelor.

Happily, "Fair Game's" appeal relies very little on the romance between the young divorcee and a handsome traveling salesman. Rather it comes from enjoying the frustration of those who attempt to seduce her. We rejoice both in watching the seductors squirm and in admiring the diehard male spirit.

—HENRY HEWES.

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FICTION

What Living Is

***"A Death in the Family," by James Agee** (McDowell, Obolensky. 339 pp. $3.95), is the story of a Southern woman and her children when death comes to their circle.*

By Walter Havighurst

IN A few lines the poet Emily Dickinson once described the most earnest of all industries on the morning after death: "the sweeping up the heart, and putting love away." This is precisely what novelist James Agee has now told about in some 339 pages, and his achievement is that he has sustained the gravity, the dignity, the deepening tenderness and tension through every paragraph of his heartfelt novel "A Death in the Family."

Mr. Agee had been working on this novel for ten years before his own death in 1955. In a time when fiction was turning to sex and violence he wrote with what used to be called a novelist's compassion. His compassion is not sentiment; it is a wondering awareness of what an earlier writer called the still, sad music of humanity. If there is still a large audience for fiction that is suffused with truth and beauty, this novel must have a host of readers.

The novel grows quietly, very deliberately, lingering over a multitude of small details, showing all the relationships within a family deepened by grief and need. And soon a reader finds that it has taken possession of him.

The story takes place during three days in Knoxville, Tennessee, at the beginning of the long Southern summer. Evening is filled with the dry rasping of locusts and the silver sound of the crickets, with quiet talk on the lawns and porches and moths circling the corner lamps. There is the warm and wondering world of childhood: stillness and starlight and protecting parents. But there is also the strangeness of childhood, the lostness that no words can tell.

The children were asleep when the telephone called their father to the country. He left before daylight, without waking them, expecting to be home in time for supper. But he did not come back and when the telephone rang in the waiting house, his wife knew, before the strange voice spoke of the accident, that her life was changed forever. Numb and clinging to her memories and her children, Mary Follet told herself: "This happens to many people; it is very common. This is what living is."

Moving as it is, Mr. Agee's novel is never depressing, and the simple narrative achieves a richness of texture. The texture comes, in part, from the use of cutbacks into the boy's memory: a child's past can seem as long as a grandfather's. The memories show Rufus Follet groping through people and places, through sights, sounds, and smells, and carefully putting his world together. One of the passages contains an unforgettable portrait of a colored nursemaid, a brief portrait quickly past but lingering in a reader's memory. A further texture is provided by the temperaments within the family: the sturdy, seasoned aunt, the sardonic uncle, the deaf grandmother patiently holding her ear trumpet, the stoical grandfather reading Thomas Hardy. And in the midst of them is the stricken woman testing the strength of religious trust and of her own nature. It is a universal story.

John Brown's Bodies

By William Burford

I AM Newby:
Three days long
In the street of the town
My black body lay,
Rooted by the sows.

I, Thompson:
Under the bridge
In trickling water
My white face stared up,
A target for their buckshot.

I, young Oliver Brown,
The youngest son, the boy,
Lay in my blood on the floor
Where nothing more could help me,
And did not die until dawn.

Osowatomie, I:
Saviour, Father,
Life of them all,
Held my head upright
Until hung at Charles Town.

Where I made that shadow.

A Man and His Land

***"Dunbar's Cove," by Borden Deal** (Scribners. 433 pp. $4.50), is a novel about the struggles of one Matthew Dunbar to keep his family's farm from falling into the hands of the Tennessee Valley Authority back in the Franklin D. Roosevelt era.*

By Edmund Fuller

DUNBAR'S COVE, the fictional setting of Borden Deal's second novel, is a fertile farm in the Tennessee Valley back in the 1930s. David Dunbar had established it in the days of Indians before the Civil War, and it has passed down the generations of Dunbars, not to the eldest but to the best-fitted son. Its master now is Matthew Dunbar, who had once been forced to fight for it and who dwells there with his three sons and two daughters.

But in the 1930s an epic thing happened in and to the Tennessee Valley. Along that once undisciplined river, great dams rose. The face of the land and the lives of the people were changed. There were jobs, protection against disaster, and cheap power. This was TVA.

When young Crawford Gates, of the Land Purchase Division, comes to Dunbar Cove to explain to Matthew Dunbar that he must sell his land to the government and that it will lie under the waters impounded by the new Chickasaw Dam, a long struggle begins. Matthew Dunbar will not sell or move; he is a man gentle and reasonable by nature, but on this point he is obdurate, even obsessed. No

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other land is Dunbar land, and Dunbar land he will not surrender.

The theme of private right versus eminent domain is a familiar one, as is that of generations rooted in soil. But, although Mr. Deal skirts worn paths, he stays on none of them. The account of how the impasse between Matthew Dunbar and TVA works itself out is his to reveal. It is richly developed, with the suspense that arises out of an involvement with and a concern for his people; and its terms of resolution seem creative and valid in conception. The thickly interwoven personal stories of Matthew's sons, of the several ways in which they come to leave Dunbar's Cove, of the love of Crawford Gates for Arlis Dunbar and of Gates's missionary-like devotion to TVA, make a fabric which Mr. Deal has designed well, in spite of occasional excesses and lapses of taste. There is life in his people.

The author has interspersed through the human drama brief, impersonal passages called "vistas," which give the sense of the great social-economic-engineering drama in the background. As one whose nostalgia for aspects of FDR's era is at the moment poignantly keen, I warm to Mr. Deal's sense of what the programs, of which TVA was a part, meant to the morale, the spirit, and the living standards of the nation.

The Shame of Six

"The Twelfth Step," by Thomas Randall *(Scribner's. 568 pp. $4.95), traces the ups and downs of six alcoholics who find themselves together in a "drying-out" home.*

By David Karp

IT HAS been remarked that there are two types of literature: one of these is the type which teaches its readers or which seeks to persuade them; the other is the type which carefully avoids such usefulness on the grounds that such an aim is, somehow, inartistic. It is to the former of these—the didactic or useful school of literature—that Thomas Randall's "The Twelfth Step" belongs. The novel seeks to teach and to persuade its readers that the chronic alcoholic can only be saved through Alcoholics Anonymous. It also seeks to persuade its readers that the last step of that organization's twelve steps to sobriety—i.e., the assistance of others—is most important of all.

At least it is the most important to Martin Gray, who in this novel places himself in a "drying-out" home for alcoholics and finds that he has become a focus of strength for at least one person, a divorcee named Abbie.

Thomas Randall, the author of this novel of the struggle of six persons, three men and three women, to win for themselves and for one another that freedom from drink which AA urges on its members, has been described by his publishers as an alcoholic himself, and Mr. Randall, accepting the cloak of anonymity of AA, writes of the whole route of alcoholism as his six human creatures try to salvage their lives and their sanity by leaning upon one another, by reaching out of their separate darknesses for one another's hands. They are all, despite their desperate condition, attractive people —the women pretty, the men good-looking and articulate. They are people with basically good and generous impulses, responding to human warmth.

IN morals, as one understands the term, they are reduced to fairly simple fundamentals. They have given up their bourgeois prissiness concerning sex and fidelity; indeed, at least two of them were pushed into drinking by sexually cold mates. Because of the physical degradation of drunkenness, their humor tends to be somewhat crude and scatological, just as their reticence concerning their intimate lives is wiped out by the common knowledge of how far down their shame lies.

As a result, "The Twelfth Step" is an uncommonly direct novel, unashamed, explicit, and thoughtful. The road to sobriety for Mr. Randall's six characters is detailed at great length, and as a result it is inevitable that some of these characters should slip back. (One does, to his death.) But the long ordeal has a hopeful and warm ending, although not all of the problems posed are solved. Which is as it should be. Though the book also suffers from excessive length and from some repetitiveness, there is no denying that the author, who has taken the pseudonym of "Thomas Randall," whoever he may be, has drawn from authentic experience a strikingly honest, courageous, and useful book.

Pick of the Paperbacks

THE DEVIL'S DICTIONARY. *By Ambrose Bierce. Sagamore.* $1.45. Originally titled "The Cynic's Word Book," this collection of epigrams reveals the American satirist at his witty and irreverent best.

LETTERS FROM AN AMERICAN FARMER. *By J. Hector St. John de Crèvecoeur. Everyman.* $1.35. These letters, written by a Frenchman who emigrated to the farmlands of New York, depict rural life in eighteenth-century America.

A FAMILY PARTY. *By John O'Hara. Bantam.* 25¢. A celebration honoring Dr. Sam Merritt for forty years of community service gives novelist O'Hara occasion to dissect life in a Pennsylvania town.

THE INFLUENCE OF GREEK IDEAS ON CHRISTIANITY. *By Edwin Hatch. Torchbooks.* $1.45. A scholarly history of early Christianity and its inheritance from the ancient culture of Greece, by a nineteenth-century English classicist.

THE SHORTER NOVELS OF HERMAN MELVILLE. *Universal.* $1.25. These four long stories, "Benito Cereno," "Billy Budd," "Bartleby the Scrivener," and "The Encantadas," were all written later than the author's masterpiece, "Moby Dick."

THE NEW POETS OF ENGLAND AND AMERICA. *Edited and selected by Donald Hall, Robert Pack, Louis Simpson. Meridian.* $1.45. A representative anthology of poets "under forty" includes Americans Richard Wilbur and Robert Lowell, and Englishmen Kingsley Amis and W. S. Graham.

SELECTIONS FROM RALPH WALDO EMERSON. *Edited by Stephen E. Whicher. Houghton Mifflin.* $1.15. The "poet of ideas" anthologized with selections from his letters, journals, and poetry.

A SHORTER HISTORY OF SCIENCE. *By William C. Dampier. Meridian.* $1.25. A layman's guide to scientific ideas, traced from their early origins in Egypt and Babylonia to the present.

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DULY NOTED: "The Tall Stranger," by D. E. Stevenson (Rinehart, $3.50), narrates the further adventures of an interior decorator named Barbie France, who mixes business with pleasure at a Scottish castle, where she meets a naval officer. After some mild scrimmaging, wedding bells sound—and, let's hope, that is the last we hear of Barbie. English author Stevenson, a cousin of R.L.S., writes with more taffeta facility than depth, running her string of published works beyond thirty.

"Even as You Love," by Elizabeth Borton de Treviño (Crowell, $3.50), explores the pleasurable, enervating limbo in which a Boston wife finds herself after she leaves her husband and lives with her sister in Mexico. There she gains religious strength and resolute confidence, enabling her to return to Boston and domesticity. The detailed settings and concern with personal problems narrow this novel to a female audience.

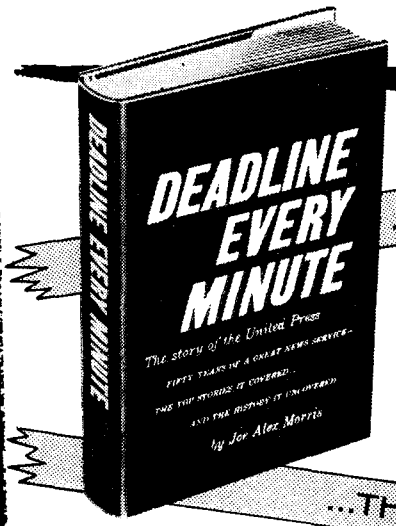
"The Gallant Mrs. Stonewall," by Harnett T. Kane (Doubleday, $3.95), is a biographical portrait of a wife whose boundless faith in her husband was amply filled during his rise to military leadership of the Confederacy, before she lost him during the war. Mr. Kane has previously paid tribute to other important Confederate ladies and manages an agreeable blend of sentimental domesticity and historical documentation.

"Lily and the Sergeant," by Martin Yoseloff (Funk & Wagnalls, $3.75), reports a brief encounter between a New Orleans bar hostess and a lonesome regular army man. They find moments of mature contentment but realize that their worlds are too far apart to allow a permanent liaison. Poignant in a minor key.

"The Sound of Thunder," by Taylor Caldwell (Doubleday, $3.95), is a family chronicle of the Engers, who parlay a grocery into impressive chain stores. Ironically, the son with the most natural musical talent, Edward, is sacrificed to the business to allow the other "geniuses" to pursue their muddled careers. Although this is sturdily plotted, it rarely generates the kind of excitement evident seventeen novels ago in Miss Caldwell's "Dynasty of Death."

"Certain Women," by Erskine Caldwell (Little, Brown, $3.75), are seven small-town girls who are led astray by a variety of deceitful males. But some of the stories have happy endings: an unwelcome lover meets death to help preserve a precarious marriage; a girl disfigured by a jealous wife finds friendly refuge. Low-brow, low-voltage drama.

—S. P. Mansten.



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FINE ARTS

Goya: A Surrealist View

"Saturn: An Essay on Goya," by André Malraux *(translated by C. W. Chilton. Phaidon. 184 pp. $10), is a French critic's collagesque treatment of the life and work of the great Spanish painter. Professor José López-Rey of New York University, who reviews it, is the author of "Goya's Caprichos."*

By José López-Rey

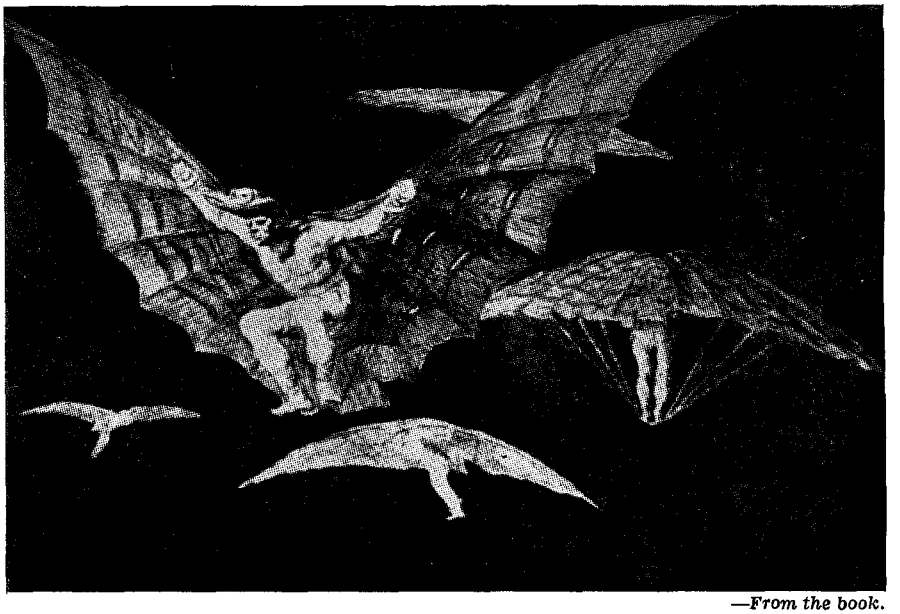
ANDRE MALRAUX's books on art, widely admired in France, have been, as the American publishers claim, "hailed by the public and the critics in England and America as very important contributions to modern art history"; indeed, they have found a receptive audience even in academic precincts. A few dissenting voices, however, have dismissed them as ill-informed, rhetorical, and uncritical, although clever, even brilliant.

His "Saturn: An Essay on Goya," first published in French in 1950, lends itself to such criticism. It is a rambling descant which time and again blurs its recurring theme—Goya as the artist of inscrutable darkness—in a swirl of apothegms, many of which are glittering, while a few are stale, and most play quite freely with the facts as prevalently accepted.

Malraux warns the reader in the preface: "I assume the life and work of Goya to be known." As the reader turns the page, his knowledge is indeed tested, for he faces a full-page color reproduction of a banal twentieth-century pastiche that Malraux believes to be a Goya self-portrait painted about 1811—the first of a handful of spurious pictures reproduced as Goya originals in the lavishly illustrated volume. (There are 125 plates in the book, eighteen in color.)

There are like errors in the text. For instance, one reads that Jovellanos, a close friend of Goya's, "had been killed for serving" the French invaders; yet the fact is that he was an early leader in the Spaniards' struggle, in the course of which he died of pneumonia. So gross a misrepresentation is more than a boner; it is intertwined in the fabric and design of the paragraph in which Malraux expresses his wholly distorted view of Goya's series of etchings of the war and its consequences by likening it to "the sketchbook of a Communist after the occupation of his country by Russian troops."

INFORMED readers will be annoyed, or worse, by such uncritical views. They should, however, realize that Malraux uses pictures, facts, old



—*From the book.*

"One Way of Flying"—Etching by Goya.

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texts, or even hackneyed interpretations or notions, cutting, excising, coloring, juxtaposing or superimposing them, somewhat like the artist of a surrealistic collage, in order to achieve an arresting expression of himself. Yet, unlike the surrealist of earlier decades, Malraux does not give himself to a shocking display of irrationality; indeed, like Dali, he rather effects a sort of make-believe which is the more arresting for its vivid anti-intellectual accents.

The first chapter is a consummate reworking of a commonplace into a scintillating and chilling image. Throughout the years, it has become common practice for writers on Goya to speculate that, had the artist died of the serious illness he suffered at forty-six, he would have been remembered as just a good eighteenth-century painter. It is with this shop-worn topic that Malraux's book opens. Yet, in the swirl of his commentary, Goya's decisive age becomes uncertain, and the discussion eddies round and round a multiplicity of points of time. At last the author deliberately puts down the precise date of Goya's illness, 1792, which, according to the stereotyped interpretation, marks the artist's growth into greatness.

The first announcement of the "Caprichos," published in 1799, gave in the last two lines the price and number of plates of the series and the place where it was sold—a perfume and liquor store at 1 Desengaño Street. Malraux has seized those two lines and quoted them, with a few deletions, in the flow of the following sentence on the "Caprichos": "The masked art by which, in the name of the temporary, Goya tried to reach the everlasting, permitted him to slip through the narrow door in the 'street of Disillusion, with its storeroom of perfumes and liquors, price 320 reals,' his first mission to the shades." The way in which the quotation is inserted certainly brings to mind the surrealistic collage, where a clipping, compositionally distorted into incongruity, contributes to the expression of the irrational.

If the book offers no cogent idea of Goya's art or life, it will doubtless gratify those, including scholars and critics, who relish the baffling and the obscure. Knowledgeable readers will probably, and not without reason, denounce it as a fabrication. Yet, those whose intellectual bent makes them alive to our time—when the tail of surrealism is still in sight—are likely to see in Malraux's "Saturn" a significant expression of an attitude that, in the course of some thirty years, has aged from boastful and aggressive irrationality into engaging and fluent anti-intellectualism.

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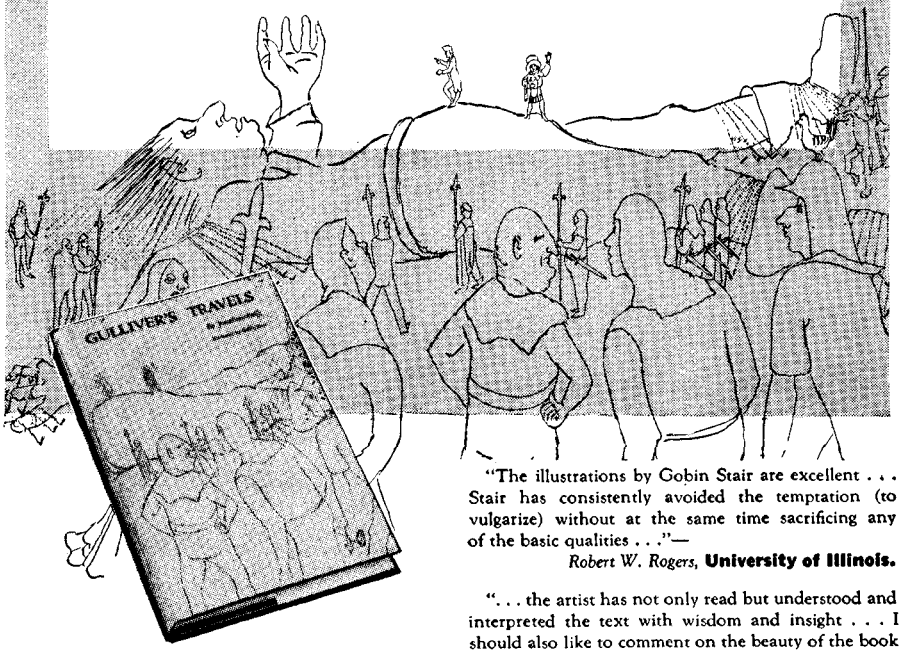

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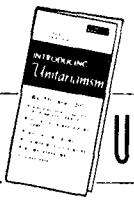

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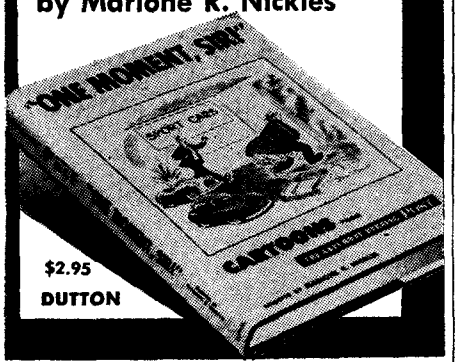

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Legacy of an Artist

***"William Glackens and the Ashcan Group," by Ira Glackens** (Crown. 267 pp. $5), is a study of the life and work of a man who pioneered in realism in American art, written by his son. Walter Pach, who reviews it, is the author of "The Art Museum in America" and other books.*

By Walter Pach

WHEN Ira Glackens accepts the words "Ashcan Group" as part of the title of his very readable book about his father and the painters associated with him, he may be almost overgenerous to the coiners of that phrase. Its hostile inaccuracy is patent when we do no more than glance at the beautiful work of William Glackens himself in "William Glackens and the Ashcan Group." What could be further from ashcans than the poetic imagery of Arthur B. Davies or that mixture of reality and fantasy, of marvelous color and New England saltiness that we get in the painting of Maurice Prendergast?

Ira Glackens's subtitle, "The Emergence of Realism in American Art," is again somewhat debatable. From the time of our colonial painters, culminating in the superb art of Copley, American artists have continually striven for realism: witness such splendid exemplars of the quality as Winslow Homer and Thomas Eakins, both of them at work during the lifetime of William Glackens. What does lend justification to that word "emergence" is that the group under discussion renewed realism (particularly that of character) in our art at a time when decadent sentimentality and commercialism were in almost full control of American exhibitions—indeed of our museums.

Therefore extreme importance attached to the group in the show of "The Eight" (1908), then in the No Jury exhibition of 1910, then in the great outburst of modern art at the Armory Show (1913). During the following thirty years the Independents continued the work of liberation.

In all of these events William Glackens had a distinguished share. As a collaborator of his group on all but the first of these occasions, I could comprehend the conviction that led him to take time from the one central purpose of his life, his painting, and give it to every movement that benefited American art as a whole. And, having only a friend's admiration for the art which will make the name of Glackens endure in the history of this country's achievement, I can speak more freely than can his son when I state that the work he did in his studio is of even more importance than his effort to improve conditions for American artists.

Aside from the rich sensibility of the painter, we must note his extraordinary gift as a draftsman; but beyond that again was the receptive intelligence that made him go on from the black-and-white painting of Henri, Sloan, Shinn, and Luks, his companions of the early time in Philadelphia, and successfully analyze the great color research of the Impressionists and Post Impressionists. The resulting amalgamation in an art intimately his own gives him his standing as a painter, one whose significance far overtops his being placed in a group or in our evolutionary history.

Another phase of Ira Glackens's nearness to his subject calls for comment. It is when he speaks of "Uncle Albert," not a relative but one of his father's high-school classmates, that Dr. A. C. Barnes, who later on accumulated a large fortune. It was Glackens who first impressed on him the importance of Cézanne, Renoir, and the other masters of the period.

At a time when artists, students, and museum men were trying desperately to find out the truth about the great movement of their time, Barnes turned them away from his door, often with insults. As one of those he invited to his gallery, I do not speak from a sense of personal grievance; but I do resent the dog-in-the-manger attitude of this collector. Yet the last sentence in this chapter of the book states that the Barnes Collection "is a living thing and not a tomb," a word that the Futurists, of not-too-happy memory, applied to the Uffizi, the Louvre, and other such institutions.

Between the impertinence of Dr. Barnes and the unselfconscious modesty of William Glackens one could hardly find a sharper contrast. No matter; the painter is so well described by his son that he lives again in these pages, with his humor, his genial love of the world, his deep friendships, and his art.

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Fast

Continued from page 17

and unshakable integrity meant absolutely nothing.

• • •

I think in July 1956 a Communist Party member came to me with the proposal that we frame a document, as an open letter to the Soviet leadership, demanding some explanation of the anti-Semitic atrocities in Russia (still unexplained at this writing, I may observe).

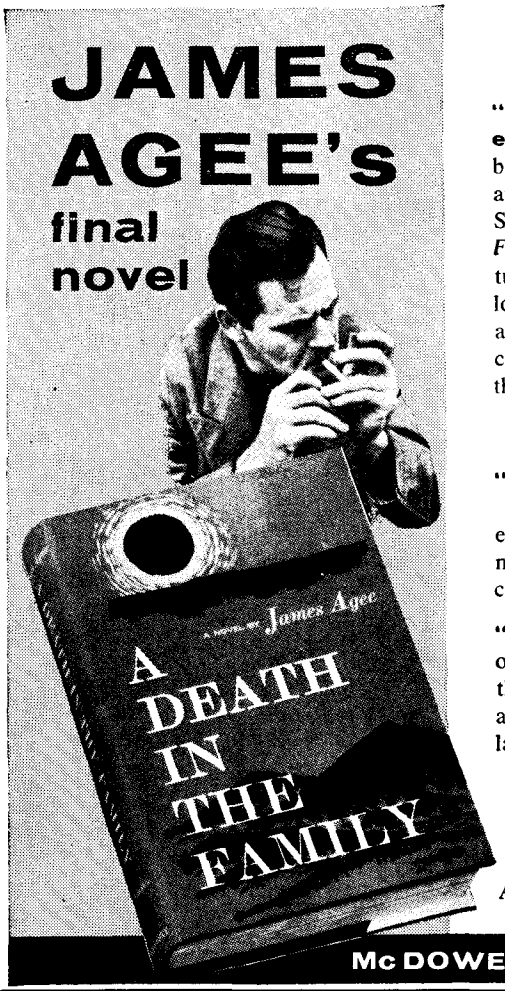
I framed this document, to be signed by prominent American Communists, and it was presented at a special meeting called for the purpose. John Gates was there, the only one of the Party leadership, and Morris Schappes, the Jewish historian, also attended. In the course of the discussion, Schappes told of a series of articles in the Manchester *Guardian* by a British reporter who covered the trial of a number—twenty, I believe—of elderly Jews in Moscow. These Jews were accused of the possession of "Zionist" literature, and for this fiendish crime they were sentenced to three to ten years each.

As Schappes spoke, he noticed the growing expression of horror on the face of Gates, himself recently released from prison, and then Gates asked, "Under what law?"

Schappes mentioned the particular article in the Soviet criminal code, and added, "A law, Johnny, ten times worse than the Smith Act."

• • •

When some years ago, during the progress of the writer's panel of a conference in New York, Alexander Fadeyev, the famed Soviet writer, was asked directly by Mary McCarthy and some of her friends to explain what had happened to a number of Soviet writers, whom they carefully named, he not only gave his solemn word as a Soviet citizen that all of the named writers were alive and well, but he brilliantly ticked off the titles and description of the work that each particular writer was engaged upon. He told where they lived, when he had seen them, and even repeated details of their merry reaction to the "capitalist slander" that they were being persecuted. So smooth and ready was his rejoinder, so rich was the substance of his quickly supplied background, that one might well credit him with more creative imagination than he had ever shown in his own books. As chairman of the panel, I was quite



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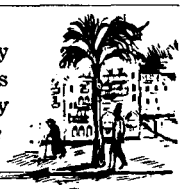

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naturally provoked that Miss McCarthy and her friends should so embarrass this fine and distinguished guest. His conviction and meticulous sincerity were above suspicion, and I think, if I remember correctly, that not only myself but Miss McCarthy and her friends were at least in some measure convinced that he spoke the truth. Like myself, how could they possibly have believed that a man would create such a monstrous and detailed lie and expect it to hold water?

Yet that is precisely what it was, as I learned through the testimony of Polish and Russian Communist sources eight years later; and all of the men Fadeyev had spoken of so casually and lightly and intimately were, at the time he spoke, either dead from the torture chambers of the secret police or by firing squads, or lying in prison being tortured and beaten.

• • •

In the United States, I was crippled in my function as a writer by my membership in a very unpopular political party. At great cost and financial loss, I had to publish my own books. From comparative wealth and success, I was reduced to a struggle for literary existence; and gradually my continuing work became less and less known.

But beyond deprivation, these facts are important:

1. I continued to write.
2. I continued to live.
3. I continued to fight for my inalienable privilege of writing as I pleased.

I spell them out like that because of the savage and unjustifiable experience of that time. I opposed the policies of my government and minced no words about it. I asked no quarter and gave no quarter; yet one, two, and three, as specified above, were maintained.

My colleague in the Soviet Union, however, did far less than I in terms of his own government. He did not oppose it. He did not challenge it. At most, he dared to challenge within his craft. And concerning him, these facts are important:

1. He did not continue to write; he was silenced.
2. He did not continue to live; he was cruelly tortured and he was put to death.
3. He did not continue to fight for his "inalienable privilege of writing as he pleased." The privilege was alien to him; "as he pleased" was philosophically unknown to him, and when he tried to discover and embrace this unknown, his rulers rewarded him

A MAN WHO FOUND GOD

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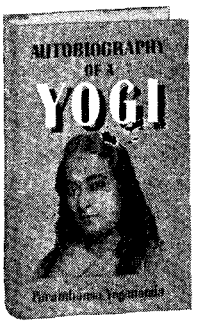

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with death for the misfortune of plying his trade.

As the Communist Party now exists, *every writer, no matter how dedicated and loyal he may appear, is potentially the enemy and destroyer of the Party,* moved by enormous forces which he can resist only to the destruction of himself as a writer of any worth at all.

• • •

A good while before the Twentieth Congress of the Bolshevik Party the rumor came to us that Itzik Feffer, the beloved Jewish poet, was dead, and that he had died strangely. We didn't know. I asked and others asked:

"Where is Itzik Feffer and how did he die?"

A hundred times that question was asked and left unanswered, and we who asked it were looked at as fools because we could not understand the political subtleties of the murder of poets. I asked it of a *Pravda* correspondent only a few days before I finally broke with the Party—but I was an unwelcome guest now in the beautiful building on Park Avenue, for I had already spoken my first angry criticism in the pages of the *Daily Worker* and the Communist cultural magazine, *Mainstream.* As the diplomatic reception eddied around us, this man from *Pravda,* talking with the voice of "socialism" and "brotherhood," said to me angrily, in English, which he spoke very well,

"Howard, why do you make so much of the Jews? Jews? Jews? That is all we hear from you! Do you think Stalin murdered no one but Jews?"

• • •

Within twenty-four hours after *The New York Times* had published the full text of the "secret" speech, we on the *Daily Worker* had made our decision to print it—incidentally, so far as I know, the only Communist paper in the whole world to do so. But I wish to note that from the first reports of the Twentieth Congress of the Soviet Party, early in March 1956, until the appearance of the Khrushchev secret report in *The New York Times* on June 5, there was a virtual abdication of the national leadership of the Communist Party of the United States —with the single exception of John Gates who, as editor of the *Daily Worker* and in conjunction with the other editors and leading staff members, became for all actual purposes the national leader of the Party during that brief period. Now, in retrospect, I can say that if a Party convention had been held then, in June 1956, the Party would have been liqui-

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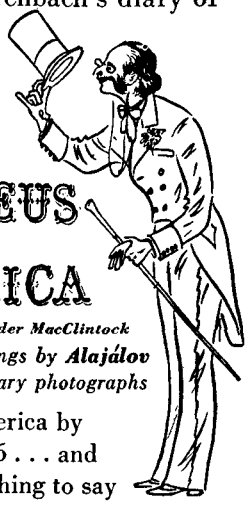

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dated. By every stratagem and trick at their disposal, the leadership postponed the convention until the inevitable resignation of people of conscience assured them of victory—in the sense of business as usual. In my opinion, the Communist Party of the United States has thus lost whatever claim it had to honor and integrity; and if this small essay convinces those who support it, or even a few of them, that the Party has lost step with history, then it will be worthwhile. I do not believe that a Communist Party can be destroyed by force. A Communist Party is an idea—and ideas cannot be dealt with in terms of force. It is time we learned this. An idea must be bent over the anvil of truth to see if it can survive some strong blows. I do not believe that this particular idea can so survive.

• • •

If one denies the nobility of some Communists, one can make no sense or reason out of the ignoble horror that the Communist structure begets. Life is just not that simple. The American boy from the slums of New York or Chicago who joined the Communist Party, volunteered to fight in Spain against the darkness of Fascism, and walked with his still-to-be-fired Springfield into the hell of Jarama Valley—where, as it was said, he learned to die before he learned to fight—was no monster; he was one of the bravest and truest human products of our time.

• • •

Though Communist writers, inside and outside of the Soviet Union, may deride and "explain" my words as the words of one they are now dutybound to characterize with every foul name in their lexicon, they also know, very truly, very deeply, that I have found freedom, and they have not. Not because the United States of America is a perfect democracy—its history of imperfection has filled many a book and will continue to do so—but because it is a land where the individual, in his work and in his rights, is recognized and defended. Sometimes better, sometimes worse—but always defended.

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(Continued on page 60)

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(Continued from page 59)

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KINGSLEY DOUBLE-CROSTIC NO. 1234

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Piece of wood or stone for throwing; a thingumajig (all U.S.).	99 24 133 161 118 94 165
B. One adept at exhibiting things to advantage.	185 174 39 162 169 120 69
C. Love's traditional weapon (3 wds.).	42 84 19 1 121 52 92 73 116 157 10
D. Of studious, brainy aspect.	179 152 138 74 104 172
E. To be in condition for flying (falconry; after "in").	81 97 5 142 67
F. A popular Danish poet (18th cent.; Danish national song).	49 21 54 119 87
G. Correct procedure (2 wds.).	146 56 134 156 3 105 167 68 98 30
H. What a ketch is often wrongly called.	129 51 48 111
I. Kitchen utensil for beating (2 wds.).	11 109 70 158 17 149 75
J. Followed by Word P, in great disorder (3 wds.).	164 59 71 112 55 127 85 36 160 88
K. Biblical town probably in Samaria, called by the Greeks Arimathea.	46 4 38 115 102
L. Supplicate.	60 110 137 181 154 7
M. Made by Rimsky-Korsakoff's bumblebee.	44 34 103 93 62 13
N. First wd. of Latin phrase meaning he owes and withholds.	117 57 33 20 72

DEFINITIONS	WORDS
O. Period for which a Moslem woman may not remarry when widowed or divorced.	170 124 58 175 148
P. See Word J.	155 78 176 47 108 40
Q. Center of Mexico's rich silver-mining district; home of little dogs.	147 163 159 14 136 32 131 184 65
R. Colloquial for pure and refreshing air.	18 114 45 143 168
S. To render immune.	126 153 166 41 139 53 43
T. Taurotragus oryx of Africa.	63 37 28 180 140
U. Pleasure "gardens" for fashionable London, latter half of 18th cent.	66 12 91 35 106 100 171 77
V. Figuratively, a standard by which something intangible is measured for accuracy.	141 151 128 178 79 182 8 26 122
W. Accented on the last syllable.	183 150 9 107 173 89 29 86
X. Pertaining to wells.	64 27 23 177 145 61 95 6
Y. One of the greater Hebrew prophets of the 6th cent. B.C.	15 113 123 80 132 22 83
Z. Well-known yellow "pippin."	2 125 101 76 135 90 96
Z¹. Extend, often with meaning too far.	25 130 16 31 144 82 50

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Blank squares indicate ends of words; if there is no blank square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

1 C	2 Z	3 G	4 K	5 E	6 X	7 L	8 V	9 W		10 C	11 I	12 U	13 M	14 Q	15 Y	16 Z¹
	17 I	18 R	19 C	20 N	21 F	22 Y	23 X		24 A	25 Z¹		26 V	27 X	28 T	29 W	30 G
31 Z¹	32 Q	33 N	34 M	35 U		36 J	37 T	38 K	39 B	40 P	41 S		42 C	43 S	44 M	45 R
46 K	47 P		48 H	49 F		50 Z¹	51 H	52 C		53 S	54 F	55 J	56 G	57 N	58 O	
59 J	60 L		61 X	62 M	63 T		64 X	65 Q	66 U	67 E	68 G	69 B	70 I		71 J	72 N
73 C	74 D	75 I		76 Z	77 U	78 P		79 V	80 Y	81 E		82 Z¹	83 Y	84 C	85 J	86 W
87 F		88 J	89 W	90 Z	91 U		92 C	93 M	94 A	95 X	96 Z		97 E	98 G	99 A	
100 U		101 Z	102 K	103 M	104 D	105 G	106 U	107 W	108 P	109 I		110 L	111 H	112 J	113 Y	114 R
115 K	116 C	117 N		118 A	119 F	120 B	121 C	122 V	123 Y	124 O		125 Z	126 S	127 J	128 V	129 H
130 Z¹	131 Q	132 Y	133 A	134 G		135 Z	136 Q	137 L		138 D	139 S	140 T	141 V		142 E	143 R
144 Z¹	145 X	146 G	147 Q	148 O	149 I	150 W	151 V		152 D	153 S	154 L		155 P	156 G	157 C	158 I
159 Q	160 J	161 A		162 B	163 Q	164 J	165 A		166 S	167 G	168 R		169 B	170 O	171 U	172 D
173 W		174 B	175 O	176 P	177 X		178 V	179 D	180 T	181 L		182 V	183 W		184 Q	185 B

Solution of last week's Double-Crostic will be found on page 12 of this issue.

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Exploring new worlds

Leo Politi

THE BUTTERFLIES COME

Illus. in 2 and 4 colors by the author – A lovely, luminous picture story of a boy and a girl during the astonishing annual migration of the Monarch butterflies when the skies are filled with a golden horde. Authentic and magical.
Ages 5-9. $2.75

Adrien Stoutenburg and Laura Nelson Baker

SNOWSHOE THOMPSON

Illus. by Victor DePauw – He was the father of American skiing. When snow blocked the Sierras, people waited for his wild "high Sierra whoop," the signal that mail, food and help were coming.
Older boys and girls. $2.95

Scribner books for young readers

Louise Lee Floethe

THE FARMER AND HIS COWS

Illus. in 4 colors by Richard Floethe – In simple words and spectacular double-spread paintings, a child sees the "long ago" and "now" of dairy farming – milking, planting, haying and harvesting, by hand and by machine. Ages 5-9. $2.75

Alison B. Alessios

THE SINGING SHOEMAKER

Illus. by Mircea Vasiliu – A high-spirited Greek shoemaker in search of new songs and stories takes your children on an exuberant tour of the Greek countryside and introduces them to two charming Greek singing games. Ages 8-12. $2.50

Sara Machetanz

A PUPPY NAMED GIH

Lithographs in 3 colors by Fred Machetanz – The Machetanzes trained their own sled dogs in Alaska. Their story of the furry, comic, irrepressible Gih who becomes lead dog in the team is as authentic as it is delightful.
Ages 5-9. $2.75

Marion Renick

YOUNG MR. FOOTBALL

Illus. by Leonard Shortall – If you don't know whether they prefer sports, mystery or humor – give the boys on your list this story. It's delightful on all three counts. And it's full of expert, play-by-play football know-how as well!
Ages 8-12. $2.75

Janice Holland

CHRISTOPHER GOES TO THE CASTLE

Illus. in 4 colors by the author – A lively tale of Christopher and his horse – and his training as page to a knight.
Ages 6-10. $2.75

Robert A. Heinlein

CITIZEN OF THE GALAXY

Jacket by Leonard Fisher – What are the responsibilities of a young citizen of the future – a citizen not only of our planet but of our galaxy? Young earthlings will find this a thrilling, imaginative tale – of outer space and down-to-earth values. $2.95

Alice E. Goudey

HERE COME THE BEAVERS!

Illus. in 3 colors by Garry MacKenzie – The intriguing life story of a pair of beavers and their young in the Adirondacks, the building of their lodges – and of the beaver-parachuting which is done in the West where new dams are needed.
Ages 6-10. $2.50

Alice E. Goudey

HERE COME THE SEALS!

Illus. in 3 colors by Garry MacKenzie – Children will discover two seal families – the fur and the harp seals – in this exciting story of their adventures, habits and narrow escapes. Ages 6-10. $2.50

Daniel Defoe

ROBINSON CRUSOE

Illus. by N. C. Wyeth – Out of print for some time – this is the book, these are the inimitable Wyeth illustrations most parents remember from their own childhood. Like other Scribner Illustrated Classics, it is the version the children you love will remember, too! $3.95

At all bookstores **CHARLES SCRIBNER'S SONS** *597 Fifth Ave., New York 17*

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FALL GUIDE TO CHILDREN'S BOOKS

—"The Proud Circus Horse."

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ANOTHER Children's Book Week affords the opportunity to re-emphasize children's books and their reading and, this year, to tie the exciting slogan "Explore with Books" to the wonders of the International Geophysical Year, the Vanguard Project, and Sputnik. Because both the public library, through its children's department, and the school library have always encouraged young people in their explorations, it seems appropriate to publish on this page and page 74 statements of the philosophies of such libraries.

—FRANCES LANDER SPAIN,
Coordinator, Children's Services, The New York Public Library.

Helping the Child to Read

By FRANCES LANDER SPAIN

THE public library is concerned with the individual child and his reading requirements, and it attempts to satisfy the separate needs of all the children. It does this through the provision of books and a staff of trained children's librarians. We believe that if a child has easy access to a great number of books that are well selected, that are fresh and attractive in appearance, and that are on subjects he wants to know about, he needs no prodding or reading schedule to make him use them. He will come freely with the air of an explorer to seek out on his own, or perhaps with the advice of a children's librarian, the bit of fact or the delight of fancy appropriate for the moment. Children's librarians have the rare opportunity of watching children develop their reading tastes and discriminations, of providing guidance out of their knowledge of books and of children's needs, of offering those book-related services that are tailored to the specific requirements of the great body of childhood.

Because children are interested in everything, their books reflect these interests. Children's libraries contain picture books to give the young child his first awareness of art and the relationship between the story and the illustration; folk literature to draw children of the world together in the brotherhood of shared experiences; fairy tales and poetry to fire the imagination; informational books, some simple for the beginner, others more difficult for the more advanced student, to tie in with the school curriculums and the child's independent curiosities; stories of school and family living, of children of other races and creeds to set the child's feet on the solid ground of understanding; the fine old stories from the great storytellers of all ages and the new stories from today's storytellers. From these the child draws what he wants, for no reason except that he has within himself a deep longing that leads him to books and to the satisfactions that come from them. Nothing can equal the feeling of elation a child has when just the book he wanted is given to him or when he discovers it for himself.

We who have worked with children know that they cannot be bribed into goodness nor be made into readers of books by the promises of buttons or badges. Reading is a creative, individual thing that cannot be boxed in by a slogan or channeled into a rigid group pattern. Anne Carroll Moore long ago stated the credo of those concerned with the child and his reading when she wrote in "The Three Owls, Second Book" (Coward-McCann): "Reading for credit or reward of any description is destructive to spontaneous joy and cheapens the whole idea of reading."

The outdated theory and method of education which was based on prizes and charts with stars has given way to the present-day belief that children, when given the opportunity, love to learn and do not need external incentives to turn them to reading. True, children will do almost anything, for a time, from eating Cracker Jacks to reading a book in order to win some desired prize. But when the reward has been gained there is no longer need for the activity and it ceases—until another premium starts the children off in a different direction, their former trumped-up interest completely dissipated in the excitement of the new thing. This has been our observation, and from it the guiding precepts of our work with children in the public library have been developed.

Over many years the children's librarians have watched the child dis-

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cover on his own those books that at the moment saitsfy his needs. What the book is, or how many books, is not important; it is important that without competing with his peers or conforming to his own previous reading history, he finds what he needs to provide recreation, to answer his curiosities, to extend his horizons, and to lift his spirits. Only through such experiences does the child become convinced that books have a permanent place in his own. Only then does he develop what we call the "reading habit."

THERE is no question whether children are reading or not. They are. Not all, but most children are reading, some more than others, some better than others—and they are reading just about what children have been reading for many years. The increase in production of children's books, the sales records for children's books in bookstores, the development of elementary-school libraries, the purchase of books by schools and public libraries, the circulation statistics in public libraries—all these point to a remarkable demand for children's books and to their increased use. Greater emphasis is being placed on the teaching of reading by the schools. This results in cooperation between the school library and the public library to give the child the greatest range of opportunities to make his reading experience a happy and fruitful one. The development of his reading abilities is reflected, then, in his use of public library facilities.

Children of each generation should be free, without a sense of compulsion or the lure of a tempting badge, to seek for themselves the literary heritage of all children. The public library provides in its children's rooms the opportunity for this exploration. Each child comes, as he wishes, for the books that at that moment will spark the creative power within him and make of reading a memorable experience. This is a private, individual affair that involves the dignity of personality and the right of the child to determine his own reading pattern.

—"A Crow I Know."

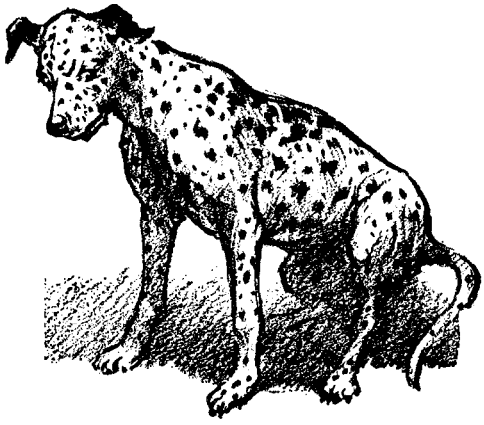
PICTURE BOOKS

ANIMALS FOR SALE. TIC, TAC, AND TOC. WHO'S THERE? OPEN THE DOOR. *By Bruno Munari. Translated by Maria Cimino. World.* $2 *each.* For the first time we have an American edition of these three unique picture books which our children have enjoyed in the original Italian edition. Brilliant in color and unusual in design, they have an unending attraction for little children.

—F. L. S.

PANTALONI. *By Bettina. Harper.* $2.50. This may prove to be Bettina's most popular picture book. Pantaloni is a little dog, much loved by Beppolino. The story of Pantaloni's disappearance and of Beppolino's search for him is full of pathos, humor, and gentle laughter at the human instinct for wild rumor, as stories of a wild animal running loose flocd the countryside. The search through village, country, and town gives scope for a variety of background and scene in the illustrations, which are characteristic of the artist in their detail and humor. —ELIZABETH NESBITT.

A CROW I KNOW. *Story and pictures by Wesley Dennis Viking.* $2.25. In this picture book it is definitely the illustrations which catch and hold interest. They portray vividly the personality of Charley the crow, his



impudence, his ingratiating and provoking tricks. The text is a straightforward account of Mr. Dennis's rescue of Charley when he fell out of his nest as a fledgling, and of Charlie's career of mischief until one day he vanished. The children will like the last picture, which shows Mr. Dennis calling for Charley as a flock of crows fly by. Surrounding him are his other pets, whom Charley teased, all gazing hopefully into the sky. —E. N.

CIRI-BIRI-BIN. *Story and pictures by Mel Silverman. World.* $2.50. Mario is a little Italian boy who loves to sing and wants more than anything else to sing at the Feast of San Gennaro. But everyone is too busy to listen to him except the hurdy-gurdy man and Figaro, the monkey. The old man suggests a secret plan, which results in happiness for Mario as he finally carols "Ciri-biri-bin" to a large and appreciative audience on the closing night of the festival. The story is an extremely simple one but, combined with the colorful, action-filled pictures by a young American artist, it captures in dramatic and humorous fashion the spirit of Italian people at festival time.

—ALICE BROOKS MCGUIRE.

THE RED BALLOON. *By Albert Lamorisse. Doubleday.* $2.95. The noted French camera artist and author of "The White Mane" again combines simple text with beautiful photographs to create an imaginative picture-story book. It describes the companionship of a lonely little boy and a red balloon as they roam the streets of Paris together. When the balloon is broken by a gang of boys all the captive balloons rise in revolt to carry him on a wonderful trip around the world.

Young children will share Pascal's adventures as they study the pictures and enjoy the simple but dramatic story. The photographs, some in color, were taken during the filming of the movie "Le Ballon Rouge." Mr. Lamorisse has made a distinguished contribution to photographic picture books for children. —A. B. Mc.G.

OVER AND OVER. *By Charlotte Zolotov. Illustrated by Garth Williams. Harper.* $2.75. It was not that the little girl did not understand time, for who, old or young, really does? But in half-remembering the things that can happen in a year, her mind became all mixed up. So summer, winter, autumn, spring, with their holidays and her own birthday, were all fresh surprises to her. Each was a joy in itself, and in half-remembering that each had happened before, the little girl's delight was increased with anticipation of its coming again. Garth Williams's illustrations in fresh color and traditional realism will delight other small children who love the holidays, too. —ROSEMARY E. LIVSEY.

SLEEPYHEAD. *By Will and Nicolas. Harcourt, Brace.* $3.

This is your book. Take it.
You will find, if you read it well,
That a good reader can make it
Tell all that it has to tell,
And you will read well if you find
There is nothing at all absurd
In our making this book with
Michael in mind,
Though Michael still can't read a word.

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This charming dedication to artist Nicolas Mordvinoff's little son introduces a lively and entertaining picture book. This time Will has written his story in rhymes which tell of the doings of small boys and their dogs on a long summer's day. The cool green of trees, the hot gold of the sun, and the black of shadows color the pages, across which boys and their dogs race with that tireless energy which is uniquely theirs. The artist and the author, William Lipkind, work so closely and harmoniously that they always achieve a unity that is usually only possible when an author is also the illustrator of his book. "Sleepyhead" is another of their distinguished picture books.

—Helen Adams Masten.

DOES POPPY LIVE HERE? *By Arthur S. Gregor. Illustrated by Roger Duvoisin. Lothrop.* $2.50. Duvoisin's colorful illustrations have captured the charm of this simple story of a little boy trying to locate the apartment of Poppy, his new friend and classmate, who has invited him to her birthday party. She had said, "I live in the house on the corner of Ninth Street. It's a red house with a tree in front." The end papers are particularly interesting as one gets the feeling of looking down on the street below from the window in Poppy's apartment on the top floor.

—Nancy Jane Day.

ANATOLE AND THE CAT. *By Eve Titus. Pictures by Paul Caldone. Whittlesey House.* $2.25. Humor, suspense, real drama, and good characterization are ingredients of this delightful picture book. The French setting makes the story all the more entertaining.

How Anatole, the mouse most honored and respected in all France, succeeds in his job as cheese taster in M'sieu Duval's factory, plus his actually belling the enemy of all mice—the cat—will give small readers reason to exclaim with Gaston, "He is a mouse *magnifique*! *Vive* Anatole!"

Numerous clever and detailed black-and-white illustrations, touched up with blue and red, give action and a perfect portion of French flavor. Children will love the double spreads.

—Lucile W. Raley.

CURIOUS GEORGE GETS A MEDAL. *By H. A. Rey. Houghton Mifflin.* $3.25. Young chidren will welcome this latest story of Curious George with its captivating pictures. The beloved little monkey continues his strange and bewildering adventures as he falls in and out of trouble with a spilled bottle of ink. The climax is reached with his flight into outer space. To be read aloud to the four-year-old; the seven- to eight-year-old will enjoy reading it himself. —Elizabeth O. Williams.

FOR YOUNGER CHILDREN

THE RUNAWAY. *By Dorothy Clewes. Illustrated by Sofia. Coward-McCann.* $2.50. Running away is a private adventure practised by many of the very young. Penny, unhappy with her new home in the new country town, would have gone back to the city had there not been involvements with the postman, with the milkman, and with Maxwell, who lived at the Big Farm. Then there was the letter addressed to Colonial William Masters, which had to be delivered in person. A secluded mansion, with its strange sounds, jungled driveway, and high stone wall creates an atmosphere of mystery and fantasy enjoyed by young readers. Illustrations throughout the story parallel this mood.

—L. W. R.

DING DONG BELL. *By Bertha and Elmer Hader. Macmillan.* $2.50. Tiger is a deserted country cat who searches vainly for a home in the village until he reaches the modest home of a widow and her two children. An exciting adventure begins when Tiger falls into a dry well and discovers a treasure. How the real owner of the treasure is finally found makes a satisfying "success story" for the six- to nine-year-olds. Familiar Hader pictures illustrate every page. Particularly well done are the smaller black and white pictures. The larger illustrations use soft colors, have eye appeal, and add to the story interest.

—Ruth Hewitt Hamilton.

THE LOST BIRTHDAY PRESENT. *By Lee Wyndham. Pictures by Paul Brown. Dodd, Mead.* $2.75. All grandparents would like to select the perfect birthday surprise for their grandchildren. For the grandparents of the twins, Ginny and Peter, a Sicilian donkey named Tiny Timmie was the answer. Shipping arrangements were easily made, but the delivery of the donkey was another story. Tiny Timmie chewed up his express tag, and even a dog had to come to the rescue before the birthday party was a complete success. Children will like the story and will enjoy the skilful and humorous pencil sketches by Paul Brown. —Sarah Jones.

THE JOURNEY OF CHING LAI. *Written and illustrated by Eleanor Frances Lattimore. Morrow.* $2.50. Ching Lai of Seven Springs Farm looked forward to the day when he would be big enough to climb by himself to White Cloud Temple or to travel to the sea. But he was still a very small boy when he yielded to the temptation to climb on the back of a strange black donkey and, before he knew it, was

—"Journey of China Lai."

galloping away from his home on an exciting journey. Miss Lattimore invariably writes of young children with reality and warmth, but she shows a special genius—to this reviewer, at least—in her interpretation of Chinese children. Written simply and clearly enough for quite young readers, the story also has authentic background and real people.

—Ruth Hill Viguers.

THE BUTTERFLIES COME. *Written and illustrated by Leo Politi. Scribners.* $2.75. This is another of Leo Politi's "little miracles." It tells the story of the annual migration of the Monarch butterflies to the Monterey peninsula in California, where for the winter months the butterflies hang like leaves on the trees and make the gardens gay with their orange and black beauty. Stephen and Lucia, who live in this beautiful country, loved all the woodland creatures and looked forward each year to the coming of the golden cloud even as the early Indians had waited for them. This is a book of gentle country scenes, and flashing color, interwoven with an essence of childlike wonder which only Politi can give to his children.

—R. E. L.

OLD BET. *By Anne Colver. Illustrated by Tony Palazzo. Knopf.* $3. The schooner *Seven Seas* sailed into New York Harbor in 1808 with a rich cargo of ivory and two passengers: a boy and an elephant. The boy was the son of missionaries who had died in Africa; the elephant, Old Bet, was his only friend and the first pachaderm to set foot in America. This is the

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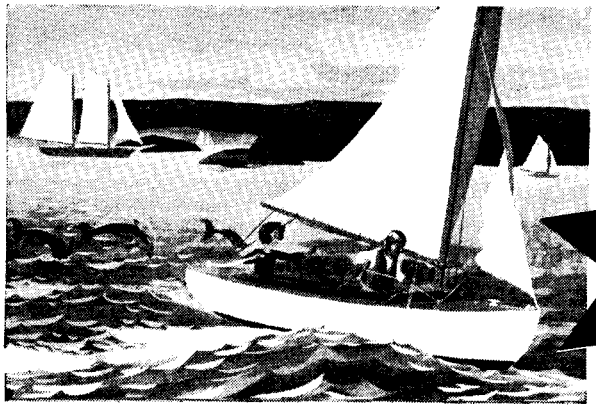


VIKING JUNIOR

TIME OF WONDER
Written and Illustrated
by ROBERT McCLOSKEY
In this complete work of art are the feel and scent of the Maine sea, shore, and forests. Twenty-nine full-color paintings are inseparable from the joyous text. *All Ages* $3.50

NOT ONE MORE DAY
Story and Pictures
by DONNA HILL
One morning in Spain, Father says *not one more day* must pass without another burro to help with the work. Even he is surprised by what his youngest does about it.
Ages 3-6 $2.50

ANNIE'S SPENDING SPREE
Story and Pictures
by NANCY DINGMAN WATSON
Annie is given a whole dollar to spend for her birthday. She learns all about pennies and nickels and dimes and quarters, and the fascinating things they can buy. *Ages 3-6* $2.50

A CROW I KNOW
Story and Pictures
by WESLEY DENNIS

True story of a smart pet crow whose ridiculous escapades made him a nuisance to the other animals and the neighbors. Amusing pictures.
Ages 3-6 $2.25

BIANCO & THE NEW WORLD
Story and Pictures
by TONY PALAZZO
A little white burro and his poor master come from Sicily to New York. After making friends with a temperamental horse they are asked to join him in the circus.
Ages 4-7 $2.75

BOZY AND ALL THE CHILDREN
Story and Pictures
By DOROTHY IVENS
No pet had ever before been able to stand the commotion of this wonderful town just bulging with children. But a mongrel did—and what a fine reward he had! *Ages 4-7* $2.00

WHO IS IT?
Story and Pictures
by ZHENYA GAY

First you see the footprints of a young animal. Then, when you turn the page, you see the animal himself, with friends just like him!
Ages 3-6 $2.50

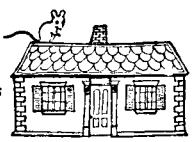
MADELINE AND THE BAD HAT
Story and Pictures by
LUDWIG BEMELMANS

Madeline is back! Again in her own gay Paris a-bloom with Bemelmans' brilliant paintings. This time Miss Clavel's girls reform a naughty boy.
Ages 5-8 $3.50

FLY HIGH, FLY LOW
Story and Pictures
by DON FREEMAN
San Francisco seen through a pigeon's eyes—the sweep of the sky and sea; the fabulous bridge; boats in the harbor; and the great city itself. *Ages 5-8* $3.00

KING OBERON'S FOREST
By HILDA VAN STOCKUM
Illustrated by Brigid Marlin
Magic working in the beautiful forest transforms three grumpy dwarf brothers, when, as a prank, a beguiling orphan fairy infant is left on their doorstep. *Ages 7-10* $2.75

DANCING CLOUD
By MARY and CONRAD BUFF
This vivid, authentic story of the life of a Navajo boy and his sister, by two people who have lived among the Indians, is reissued with new pictures. *Ages 7-10* $3.00

MOUSE HOUSE
By RUMER GODDEN
Illus. by Adrienne Adams

An endearing mouse family, living in an overcrowded flowerpot in the cellar, manages to evict two toy mice from a "mouse house" which would just suit their needs. *Ages 7-10* $2.75

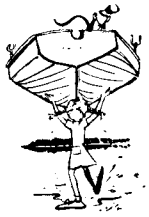
NILS, GLOBETROTTER
Written and Illustrated
by HEDVIG COLLIN
Further adventures of Nils (the Island Boy), now in the American Southwest. Many funny experiences, with a vivid picture of the region and its special customs. *Ages 7-10* $2.50

THE GARDEN UNDER THE SEA
By GEORGE SELDEN
Illustrated by Garry MacKenzie
A delightful colony of undersea creatures makes a garden at the bottom of Long Island Sound to rival a rock garden on the shore. Comical and enchanting illustrations.
Ages 8-12 $2.75

CATHIE STUART
Story and Pictures
by NORA TULLY MacALVAY
Tired of being paired with her youngest sister, Cathie is allowed to join the two older ones when they discover her secret with the gypsies. Mystery in Scotland in 1880.
Ages 8-12 $2.50

THE UNINVITED DONKEY
By ANNE H. WHITE
Illus. by Don Freeman

A rollicking story of the Linian family, whose peaceful summer by the sea was totally disrupted by Fra Diavolo, a spoiled actor-donkey. *Ages 8-12* $2.75

PIPPI GOES ON BOARD

By ASTRID LINDGREN
Illus. by Louis S. Glanzman
A second book about the irrepressible girl who lived with her horse and her monkey—but no grownups. Hilarious adventures, exuberantly illustrated.
Ages 8-12 $2.00

THAT JUD!
By ELSPETH BRAGDON
Illustrated by Georges Schreiber
Feeling unwanted, Jud, an orphan boy gets into constant trouble until an act of courage wins the confidence and affection of the whole Maine fishing village. *Ages 9-12* $2.50

FOLLOW MY LEADER
By JAMES B. GARFIELD
Illustrated by Robert Greiner
An eleven-year-old boy, blinded in an accident, finds his way back to a normal happy life with the help of his family, his friends, and his guide dog. *Ages 9-12* $2.75

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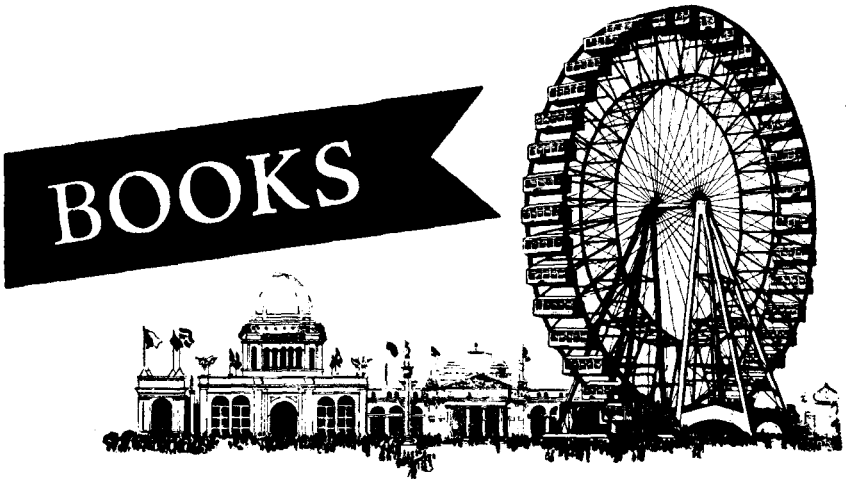

JEXIUM ISLAND
By MADELEINE GRATTAN
Illustrated by William Pène du Bois
Through the efforts of a French boy, a group of kidnaped children are finally discovered on a mysterious island and are rescued with the help of the French Navy. *Ages 10-13* $2.75

THE BLACK WHIPPET

By S. SUTTON-VANE
Illustrated by Janet and Anne Grahame-Johnstone
An orphan boy and his beautiful racing dog find a home with friends on the English Downs, perfect for Bard's training as a champion.
Ages 9-12 $2.50

THE CROW AND THE CASTLE
By KEITH ROBERTSON
Illustrated by Robert Greiner
The same lively boys who solved the mystery of the *Three Stuffed Owls* are involved in further adventurous doings when a crow steals a castle from an antique chess set.
Ages 10-13 $2.50

THE LITTLE RED SCHOOLHOUSE
By CAROLYN SHERWIN BAILEY
Illustrated by Dorothy Bayley Morse
A delightful story of how boys and girls in a little modern New Hampshire village school bring the community into their interests.
Ages 10-13 $2.50

ELEPHANT BRIDGE
By JEFFREY POTTER
Illustrated by Roberta Moynihan
A Burmese boy, too young to go to war with his brothers, runs away and is adopted by an elephant herd, which, with his help, successfully harasses the enemy. *Ages 10-15* $2.50

ALASKA: THE LAND AND THE PEOPLE

By EVELYN I. BUTLER and GEORGE A. DALE
The natives and ways of life vividly portrayed in text and 100 photographs by two Supervisors of Education for the U. S. Bureau of Indian Affairs.
High School Age $3.50

TOTO'S TRIUMPH
By CLAIRE HUCHET BISHOP
Illustrated by Claude Ponsot
A lost parrot, rescued by the father of a homeless French family, is the means of getting them a home and of helping young Nicolas carry out his plan for keeping it.
Ages 9-14 $2.50

THE HUNDRED AND ONE DALMATIANS
By DODIE SMITH
Illustrated by Janet and Anne Grahame-Johnstone
Two Dalmatians live with a young human couple. When their fifteen pups are kidnaped by a cruel woman who wants to make a fur coat of them, the father turns detective.
Ages 10-15 $2.75

THE SINGING BOONES
By DALE WHITE
Illustrated by Dorothy Bayley Morse
A daughter of a pioneer family going west in the 1850s, finds romance with a scout. The Boones discover no gold, but their singing earns them money to buy land to settle.
Ages 12-15 $2.75

MEN OF MEDICINE

By KATHERINE B. SHIPPEN
Illus. by Anthony Ravielli
The lives and works of distinguished doctors, covering a period of five thousand years up to the latest modern discoveries.
High School Age and up $3.50

GAUNT'S DAUNTER

By ELEANOR SHALER
The seventeen-year-old daughter of a famous actor strives to find independence in her theater career as well as in her personal loyalties.
High School Age $2.75

THE NEXT FIFTY BILLION YEARS
By KENNETH HEUER
Illustrated by Chesley Bonestell
Romantic speculation, describing cosmic possibilities of tomorrow. New revised edition, completely reset and embodying the latest scientific information.
High School Age and up $3.00

THE GREAT WHEEL
Written and illustrated by ROBERT LAWSON
An Irish lad helps build the first Ferris wheel in Chicago, where he again meets Trudy, whom he had known on shipboard and could never forget. Delightful drawings perfectly complement the text.
High School Age $3.00

THE KING'S JEWEL
By ERICK BERRY
Illustrated by Frederick T. Chapman
A fierce young Viking warrior, influenced by King Alfred and a lovely girl, comes to realize that less spectacular deeds than he had dreamed of can be important.
High School Age $2.75

INTRODUCING THE CONSTELLATIONS
By ROBERT H. BAKER
Photographs, diagrams, maps
Beginning with the Dippers in the North, the author traces the constellations and their histories as handed down by ancient astronomers. Completely revised (1957).
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—"Little Bear."

story of how boy and elephant found homes and happiness. There actually was an Old Bet. Her statue stands on the village green of Somers, New York. This account of her, with Tony Palazzo's lively illustrations, makes an attractive picture-story book. —R. H. V.

LITTLE BEAR. *By Else Holmelund Minarik. Pictures by Maurice Sendak. Harper.* $2.50. Earlier this year we had two books, "The Cat in the Hat," by Dr. Seuss (trade ed. Random House, text ed. Houghton Mifflin), and "Where's Everybody?" by Remy Charlip (W. R. Scott), that were readers of a new order. Now we have a third, "Little Bear," to add to them.

"Little Bear" has three stories—and a fourth one that repeats the action of the others. The repetition of words is sufficient to encourage beginning readers without boring them or the adults to whom this will be read again and again. The illustrations and format complete the perfection of this little book. —F. L. S.

JENNY GOES TO SEA. *Story and pictures by Esther Averill. Harper.* $2.50. The beloved little black cat, Jenny Linsky, and her two brothers, Edward and Checkers, accompany their master, the Captain, on a round-the-world voyage. Jack Tar, ship's cat, acts as guide when they dock at fabulous cities and introduces them to local cats of distinction. Breath-taking adventures calling for courage, cool heads—and a poem by Edward—fill their on-shore time, and lazy days in sailor hammocks rest them between ports. Miss Averill has designed this book in the delightful small format of the first Jenny books. —F. L. S.

MOUSE HOUSE. *By Rumer Godden. Illustrated by Adrienne Adams. Viking.* $2.75. A delightful tale of a family of mice who appropriated a small house (like a doll house but not *for* dolls) thrown into the cellar. Illustrations are in color and will captivate children. This should find a place in the Christmas stocking of third- and fourth-graders. —Helen Fuller.

FANCIFUL TALES

THE LITTLE KNIGHT. *By Elizabeth Johnson. Illustrated by Ronni Solbert. Little, Brown.* $2.75. Panoplied with the splendor and pageantry of the traditional fairy tale, the Princess Leonora Griselda Fleur de Lis rode in the royal procession, hating every minute of it. For, I must tell you now, she was a girl of spirit and would far rather have had adventures of her own than be displayed in beauty awaiting the coming of a handsome royal suitor.

When her hand is offered to the winner of a magic three-part contest, the princess, disguising herself as a knight, attempts to defeat her suitors. The story is lifted by its fresh unexpectedness, and the princess becomes a believable person in whom modern girls will delight. A charm of detail and a turn of wit, with which only a real storyteller can endow a tale, is here. —R. E. L.

THE WITCHES' RIDE, AND OTHER TALES FROM COSTA RICA. *Told in English and illustrated by Lupe de Osma. Morrow.* $3. These folk tales from Costa Rica are full of enchantment, magic, and humor, with witches, good fairies, and the "bobo" or simpleton, who outwits the supposedly wiser brothers. While there are similarities to some well-known European folk tales, these stories are Costa Rican in background and theme. Here is a fresh collection for storytellers and for boys and girls aged eight to ten wanting another good book of fairy tales. Unfortunately, the rather pedestrian illustrations by the author add little to the text. —Mildred R. Phipps.

THE GOOD AMERICAN WITCH. *Story and pictures by Peggy Bacon. Franklin Watts.* $2.95. This book is a collection of stories about two children, Jenny and George, and their search for the Good American Witch, who can do anything. It was Uncle Robert, the learned professor, who explained the facts about this all-powerful persoon, better known as Mr. Manage. Contrary to form, Mrs. Manage is a very pleasant but exacting witch. How she changes the lives of these two children as they search for their hearts' desires will offer good character training for all boys and girls.

Black-and-white illustrations are intricate in detail to suit the fanciful fiber of the story. —L. W. R.

TERRAPIN'S POT OF SENSE. *By Harold Courlander. Illustrated by Elton Fax. Holt.* $3. Many of these tales were gathered from Negro storytellers in the rural areas of Alabama, New Jersey, and Michigan. A few are animal stories, but the rest are plantation stories, tall tales, and other diverse kinds not found in children's collections. They are both wise and humorous, and these qualities have been skilfully retained in the retelling. Elton Fax understands these subtle shadings, for his pictures are perfect for the text.

Harold Courlander has modified the dialect, but he has kept the special speech patterns which add to the authenticity of the material. This makes the stories simple for both the storyteller and the children. Mr. Courlander is essentially a folklorist so that his notes reflect his scholarly interest.

A book for the storyteller's shelf as well as for the children.

—Augusta Baker.

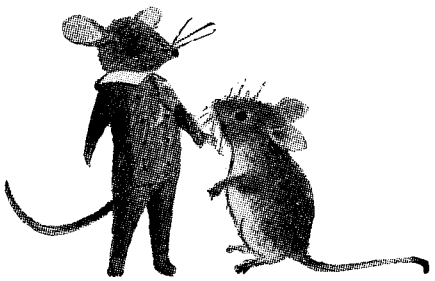
THE FISHERMAN AND HIS WIFE. *Told by the Brothers Grimm. Illustrated by Madeleine Gekiere. Pantheon.* $2.50. Madeleine Gekiere has caught the essence of the fable of "The Fisherman and His Wife" in line drawings which are at once delicate, dramatic, and beautiful. Printed on various colored pages, the pictures have a medieval quality. Every nuance of the story is mirrored, including its mounting drama and inevitable end. There is humor, wit, and little sympathy here for the foolish woman whose greed was her undoing. The illustrations are modern in style but their substance is timeless. This is a picture book to look at over and over again.

—Maria Cimino.

DUMB JUAN & THE BANDITS. *By Anita Brenner. Illustrated by Jean Charlot. Scott.* $2.50. This bit of basic folk literature appeared originally in Miss Brenner's "The Boy Who Could Do Anything." Jean Charlot's many drawings in black and white and vivid green and Miss Brenner's direct text have kept the Mexican quality of the story of the stupid brother who does everything wrong until the end, when he outsmarts the others.

—F. L. S.

THE PAINTED CAVE. *Story and pictures by Harry Behn. Harcourt, Brace.* $3. The young child will grow with this Indian boy who climbed from his



—"Mouse House."

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Sam Vaughan; illustrated in color by Leonard Weisgard. A happy combination of nonsense and fun is this zany picture-story about a little girl who wins a real, live kangaroo in a nationwide contest.
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Edith Thacher Hurd; illustrated in color by Clement Hurd. Inspired by the song to "catch a fox and put him in a box," little Joe goes hunting for a pet with his bow and arrow. Ages 2 to 6 $2.50

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Written and illustrated in color by Charlotte Steiner. The enchanting tale of an unintentionally mischievous little girl and her escapades from mud-bathing to meeting a hat-eating goat. Ages 4 to 8 $2.75

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Harriet E. Huntington. All about the intriguing creature that's more like a pet than an insect in the simple text and wonderful photographs that characterize the author's "Let's Go" books. Ages 6 to 9 $2.00

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Canyon to seek the meaning of his name, "Great Hunter," and to find the "People" who through cowardice had lost their treasures and their self-respect.

How he learns about the world through animals he meets, ultimately understands the paintings in his cave, helps the "People" restore faith in themselves, and finally grows up to the stature of his name, forms a haunting tale reminiscent of Indian legend although it is the creation of a single poet's mind.

The bold type on heavy gray stock and the distinctive terra-cotta and black drawings similar to motifs of American Indian art make the book as distinguished from the standpoint of design as it is from that of writing.

—JULIA JUSSIM BRODY.

STORIES CALIFORNIA INDIANS TOLD. *By Anne B. Fisher. Illustrated by Ruth Robbins. Parnassus Press.* $2.95. This is a collection of authentic myths and legends of the California Indians which seek to explain the world of nature as the Indians understood it. Here are stories of grizzly bears, the coyote, the hawk, and a curious tale of California as it was built on the backs of turtles. Brilliant and authentic illustrations and a map of Indian cultures in early California add to the interest and interpret the text.

The new Parnassus Press of Berkeley, California, has produced an example of beautiful bookmaking and stories of Indians that should have universal appeal and interest. The authenticity has been checked by anthropologists. —E. O. W.

TALL TALES FROM THE HIGH HILLS, AND OTHER STORIES. *By Ellis Credle. Illustrated by Richard Bennett. Thomas Nelson.* $2.75. Ellis Credle met up with Hank Huggins in the Blue Ridge Mountains. Hank's neighbors said that he was just an old liar, but Mrs. Credle knew that his "whoppers" were tall tales. Hank Huggins said that he heard them from fellows around the campfires who tried to outdo each other—and who knows where the fellows around the campfires heard them. But that is the way of the tall tale.

Mrs. Credle has kept the humor, the mountain dialogue, and the flavor of the stories as she heard them so that this is a good collection for telling as well as for reading. Richard Bennett's black-and-white illustrations are as humorous as the tale.—A.B.

LITERARY I.Q. ANSWERS

Column 2 should read: 14, 13, 5, 19, 18, 2, 12, 4, 3, 20, 1, 16, 10, 9, 11, 8, 7, 17, 15, 6.

FOR OLDER CHILDREN

PLATERO AND I. *By Juan Ramón Jiménez. Translated by Eloïse Roach. Drawings by Jo Alys Downs. University of Texas Press.* $3.75. **PLATERO AND I. An Andalusian Elegy.** *By Juan Ramón Jiménez. Translated from the Spanish by William and Mary Roberts. Drawings by Baltasar Lobo. Philip C. Duschnes.* $3.75. Long ago I found a book called "Platero y Yo" and fell completely under its spell. In a succession of brief and sensitive monologues addressed to his little donkey, Platero, the Spanish poet Jiménez had captured the life of the small Andalusian village in which he spent his childhood. After reading the book I felt almost as if Moguer were part of my own memories. Its sights, sounds, and odors were vivid to me. I knew its people and animals and customs.

It is a happy result of last year's award of the Nobel Prize to Juan Ramón Jiménez that the book has finally been made available in English. Each of the two translations has its merits. The one by Eloïse Roach has the advantage of being complete, and it is a free rendering that comes close to the spirit of the original. The one by William and Mary Roberts is more literal and, though somewhat abbreviated, retains enough of the original text to make an effect.

Both books are handsome in design and charmingly illustrated.

—M. C.

BLACK STONE KNIFE. *By Alice Marriott. Illustrated by Harvey Weiss. Crowell.* $3. A noted ethnologist has based this simple, moving story on one told among the Kiowas since about 1825, when four boys set off to seek the land where summer lived. Wolf Boy, the youngest, who had not been invited, joined the others to fulfill the quest and to seek a black stone knife like the one his grandfather had found far to the south. Their adventures through stretches of varied and wild terrain, their capture by Apaches, their wide-eyed wonder and fear of white men's towns, as well as their warm friendship with Andalay, a boy from the south who later joined them, is told with vividness and a keen understanding of the Indian. —J. J. B.

—"The Bridge."

SON OF COLUMBUS. *By Hans Baumann. Translated by Isabel and Florence McHugh. Illustrated by William Stobbs. Oxford.* $3. Here is a stirring adventure story woven out of the events of Columbus's fourth voyage of discovery in the West Indies. The intrigues, the hardships, and all the other difficulties which beset Columbus on his voyages form the action of the book. A friendship between two boys, Fernan, Columbus's fourteen-year-old son, and Tahaka, the son of an Indian medicine man, provides the central focus. It all is very plausible and real.

One reads on to the very end, wondering how it will turn out even though one is aware all the time of the historical outcome. A good story for older boys and girls. —M. C.

THE BOUND GIRL. *By Nan Denker. Ariel Books.* $2.75. Nan Denker, teacher of creative writing, author of magazine articles and stories and of "Aweigh on a Windjammer," adds this second full-length story for juniors. The book offers supplementary reading on early colonial life in America. It presents in simple, interesting style the story of Félicie Charreau, daughter of a wealthy French merchant. She finds herself an orphan, bound as a servant to Hannah and Ephraim Todd, strict Puritans who lived on a farm near Boston. Drudgery, religious persecution, and restricted social privileges could not destroy the faith, the spirit, the love of the beautiful, and the joy in living of this gay, kind girl.

—L. W. R.

THE STOWAWAY. *By Vera Amrein. Harcourt, Brace.* $2.95. Readers of "Sudden Voyage" and "Cabin for Mary Christmas" will welcome this new tale of the lively Brice children. It chronicles their further adventures as they guide their sailboat from Long Island up to the coast of Maine. When they discover that they have acquired a stowaway during one of their nightly anchorages in port, the cruise becomes a series of unusually exciting

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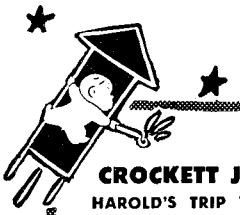

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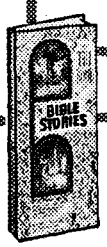

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Harper Books

FOR BOYS AND GIRLS

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CIRCUS GIRL. *Pictures by* MAURICE SENDAK. Flora wonders about the people who come to watch the circus, so she goes into the outside world to find out what it's like. Ages 7-9. $2.50

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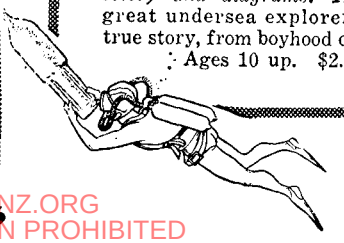

AT ALL BOOKSTORES
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events guaranteed to capture and hold the reader's attention throughout

The author shows a real understanding of small-boat cruising and skilfully includes interesting information about history and life along the New England coast. The young people are naturally portrayed and are permitted enough freedom of action to satisfy young readers, although the story is sufficiently restrained to meet the test of adult credulity and approval. —A. B. M.

THE CAVE OF SPEARS. *By Lester del Rey. Illustrated by Frank Nicholas. Knopf.* $2.75. The author, a well-known writer of science fiction, goes back to prehistoric times for this story. Hunger forces the tribe of the Reindeer to seek new hunting grounds before Kayoda can earn his spear, the symbol of manhood. Attacked by the feared Dog people, the members of the tribe are beset by disappointment and danger until they discover the almost forgotten home of their ancestors. Through the youthful Kayoda, boys and girls will develop a better appreciation of the beliefs and living conditions of the nomadic tribes of the New Stone Age. —S. J.

THE YEAR OF THE HORSE. *By Rita Ritchie. Illustrated by Lorence F. Bjorklund. Dutton.* $3. The tribal life of the time of Genghis Khan is vividly recreated in this story about a young boy who risked death to vindicate his dead father's honor and win for himself the right to ride and fight with the Khan's warriors. The characters have reality, and the style is fast-paced enough to hold the interest of boys aged ten to fourteen—and all horse-loving children.

—Aileen O'Brien Murphy.

THE HUMOROUS SIDE

THE DAY THE COW SNEEZED. *Story and pictures by James Flora. Harcourt, Brace.* $2.95. In the capture of the pickpocket in "The Fabulous Firework Family" James Flora gave evidence of a talent for cumulative nonsense.

In this, Mr. Flora's second picture book, that talent comes into happy and hilarious fruition. The absurdities begin with a cow's innocent sneeze and end with a fishing boat heading into the Atlantic carrying a ferris wheel full of zoo animals, "my brother Fletcher," and a box of wildly exploding fireworks.

The skylarking humor of "The Day the Cow Sneezed" is heightened by the contrast of the gravely understated text and the riotously comical pictures, bold in line and brilliant with color.

—Eulalie Steinmetz Ross.

DANIEL BOONE'S ECHO. *By William O. Steele. Illustrated by Nicolas. Harcourt Brace.* $2.50. "You're a good lad, and the first lesson to learn is not to stay home and trouble over varmints that may not be there a-tall." At these words Aaron Adamsale set out for Kentuckee though his knees shook as if he had the ague, for he hadn't yet learned not to be afraid of a monstrous big something.

"Now Aaron was a mite simple," but he finally learned something valuable from Daniel Boone in his encounters with "dangerous varmints." Young readers will also; and they will have a jolly time doing it, for this is a rollicking tall tale recounted with gusto in the vernacular.

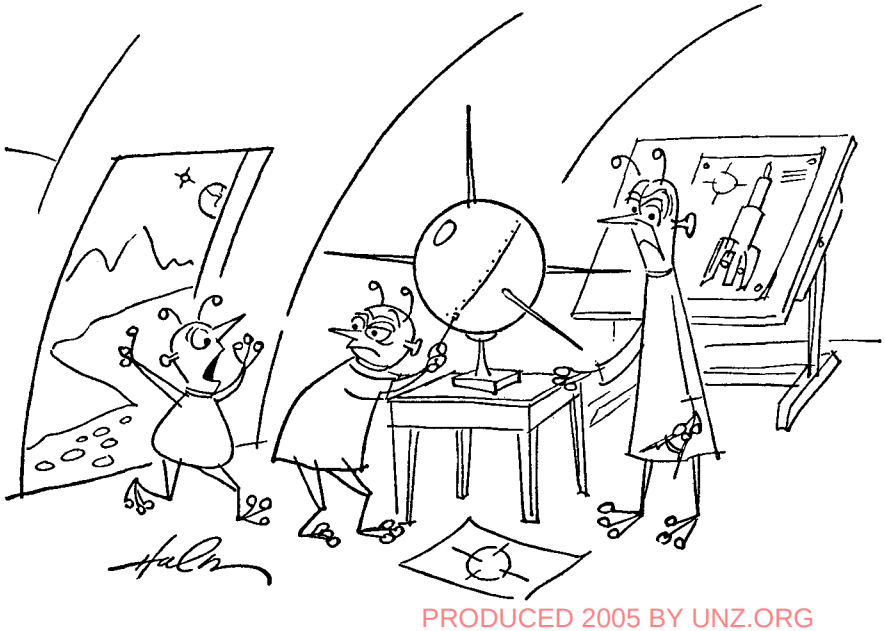
Nicolas Mordvinoff adds immeasurably to the extravagant fun with his lively pen drawings, which capture completely the flavor of this hilarious tale. —H. A. M.

FREDDY AND THE FLYING SAUCER PLANS. *By Walter R. Brooks. Illustrated by Kurt Wiese. Knopf.* $3. The eight- to twelve-year-olds who in the past have enjoyed the escapades of Freddy, the talking pig, will be entertained by Freddy's adventures as he tries to help Uncle Ben outwit the spies by letting them steal the false flying saucer plans. Cy, Freddy's horse, suggests he sell the false plans to a spy, but Freddy thinks he should not make money out of being patriotic. One is treated to a good bit of Freddy's philosophy along with his amusing adventures.

Kurt Wiese's drawings successfully capture the spirit of Freddy and his companions. —N. J. D.

HENRY AND THE PAPER ROUTE. *By Beverly Cleary. Illustrated by Louis Darling. Morrow.* $2.75. A long-time dream of Henry Huggins comes true when, on his eleventh birthday, he acquires his own paper route. Henry's growing maturity shows itself in many instances. He is more philosophical about his frustrations and misfiring projects, and he is in better control of his own affairs. Beezus, short for Beatrice, still lends her feminine faith and support, and Ramona, that incorrigible four-year-old, spreads her usual havoc. It is Ramona's fancy for bizarre costumes and Henry's quick-wittedness that save the day when it appears that his hard-earned triumph is to end ignominiously.

This is a book certain of a warm welcome. —Leone Garvey.



HOW THE GRINCH STOLE CHRISTMAS! *By Dr. Seuss. Random House.* $2.50. The inimitable Dr. Seuss has brought off a fresh triumph in his new picture book about a Scroogian character who stole the Christmas presents and the Christmas feast from the good creatures of WHO-ville, only to find that

> Every WHO down in WHO-ville,
> the tall and the small,
> Was singing! Without any presents
> at all.

The verse is as lively and the pages are as bright and colorful as anyone could wish. Reading the book aloud will be a fascinating exercise for parents or for older brothers and sisters, who will pretend they are entertaining the children while secretly enjoying the humor and the moral for themselves.

—A. O'B. M.

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Borzoi Books

FOR YOUNG PEOPLE

SOMETHING TO SING ABOUT

Illustration from *Singing Holidays*

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Old Bet

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MARION HOLLAND
A Tree for Teddy

Illustrated in line by the author. How Teddy finally managed to get a tree for Christmas. Ages 7-9. Trade $2.00. Reinforced binding $2.50

For the sub-teens

WALTER R. BROOKS
Freddy and the Flying Saucer Plans

Illustrated in line by *Kurt Wiese*. Freddy the peerless porker foils some desperate spies. Ages 8-12. $3.00

JOHN LEWELLEN
Tee Vee Humphrey

Illustrated in line by *Kurt Werth*. This story of a boy's adventures in television is both hilarious and authentic in detail. Ages 8-12. $2.50

LESTER DEL REY
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Illustrated in line by *Frank Nicholas*. The story of a New Stone Age boy in the Europe of 10,000 years ago . . . "a fine tale of man's survival." —*N. Y. Times Book Review*. Ages 10-14. $2.75

For the sub-teens (continued)

CLIFFORD H. POPE
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Illustrated by *Helen Damrosch Tee-Van*. The history of snakes, lizards, and crocodiles by a famous herpetologist. Ages 10-14. $3.50

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The Credo of School Libraries

By Helen R. Sattley, *Director, School Library Service, New York City Board of Education.*

ONE of the most exciting and most rapidly expanding programs in the elementary schools is the library program. Based upon foundations inherited from more than fifty years of public library children's work and an equal inheritance from the secondary school library, and growing out of the needs of the modern curriculum, the elementary school library is in a unique position today. There is hardly a school subject which can get along without it and there is hardly a subject area which is not included in its "well-balanced" book collection.

There are four parts to the library program: reading ("free," supplementary, and assigned); reading guidance, which are any or all activities which help to make this reading exciting, meaningful, purposeful, and useful—and to a remarkable extent the free choice of children; lessons on the use of the library; and supervised or guided research. Although these four parts often overlap and intermingle, and sometimes one or two overbalance the others for a period of time, teachers and librarians are conscious of them and try to see that all children have the opportunity to have the four in about equal proportions during the school year.

Reading is not used as an end in itself—reading is recognized as one of the many paths by which the child can be helped to lead a happy, adjusted, and useful life as a child and as an adult. And library skills—how to use a card catalogue, how to hunt through several books for wanted material—are not used as an end in themselves. Library skills are recognized as one of the many ways in which children are helped to gain wholesome mastery over their environment and so to feel the power and satisfaction that such a mastery can bring in a world which otherwise might seem too, too big and too impersonal.

That children love this reading and take to these "lessons" is attested to by any school which has a real library program—which means not only the philosophy, but the books and the personnel to make the philosophy a reality.

CHILDREN are a part of the world today as they never have been before. Some would credit this chiefly to the phenomenon of television, but any serious observer must acknowledge that, though television is certainly one of the forces, the whole American culture nourishes such participation of the very young. The abundance of the do-it-yourself kits, the early mechanical know-how of the American teenager, the availability of eye-catching magazines, books, newspapers, and moving pictures, the common knowledge of the limitless possibilities of expanding industries and professions, the ever-present belief that anything in America is possible to accomplish—all play their part in creating the atmosphere in which children are growing up and growing aware of the world about them. Not a small factor either is the American school, which steadily, and usually without enough fanfare, has brought together the best of the community's knowledge and beliefs and standards and passed them on to students in practical and meaningful ways according to the developing capacities of the individual children. All of these quite obvious influences and many more subtle ones have helped to make the great majority of the American children alert and aspiring—and eager for knowledge. The school library is one natural and obvious answer for their curiosity.

Meeting the needs of individual interests and abilities is one of the greatest contributions of the library program. Long before schools recognized individual reading needs, the public library children's rooms were catering to them. Their whole program was built upon them. "The right book for the right child," regardless of age limits or seasons of the year or group assignments was their slogan, and the recognition of the individual reader has been one of the richest gifts the public library has made to the school library and thus to the school. It also is one of the soundest arguments for a strong central library in every school. Today, when any one classroom needs books ranging in reading difficulty of from one to five or seven grades apart and in subject matter from flowers and France to atomic power, then only a classroom library fed and freshened from a strong central collection can meet the demands. A static room collection can never do it.

IN THIS room, which is expressly created to meet individual interests and abilities, the child moves with a purposeful freedom, armed with the assurance that there is something here especially for him. He is on his own; he is searching for his own materials—or he is (consciously or unconsciously) moving about in the realm of man's knowledge, awed by the horizons even as he holds in his hand a fragment. It was a graduate student in college who wrote that every visit to the library when he was a child was an exhilarating experience. "All the world's books, just waiting here for me!" he wanted to shout every time he went through the library doors. And what teacher hasn't seen the look of awe on the face of a youngster who realizes for the first time the significance of an unabridged dictionary?

Today in our school reading programs we are interested in this individual reader (Can he read? How well? What does he like to read? What books has he read in the past and liked?) In other words, we are interested in what his individual reading pattern is and how we can help him to expand and broaden it—what particular books can do for him rather than how fast he can read whatever books are handy in competition with other readers who are entirely different from him. Today's method is much harder and it is time-consum-

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The cheeriest, most mixed-up member of the animal kingdom is Whitey, the polar bear who likes people, and drifts his adventurous way south from the Arctic on a melting iceberg. All ages will *love* Whitey. When he wags his rear he is irresistible! 5 and up. $2.95

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By ELIZABETH JOHNSON. Illustrated in color by Ronnie Solbert. A delightful modern fairy tale about a very up-to-date young princess who wants to be a knight, and tries it — and a prince who thinks princesses are sissies. 7-11. $2.75

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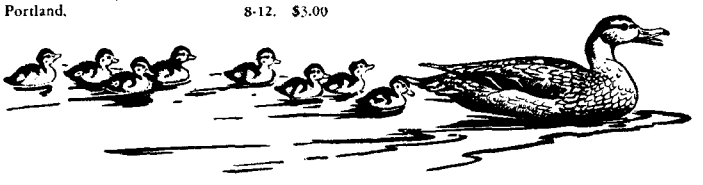

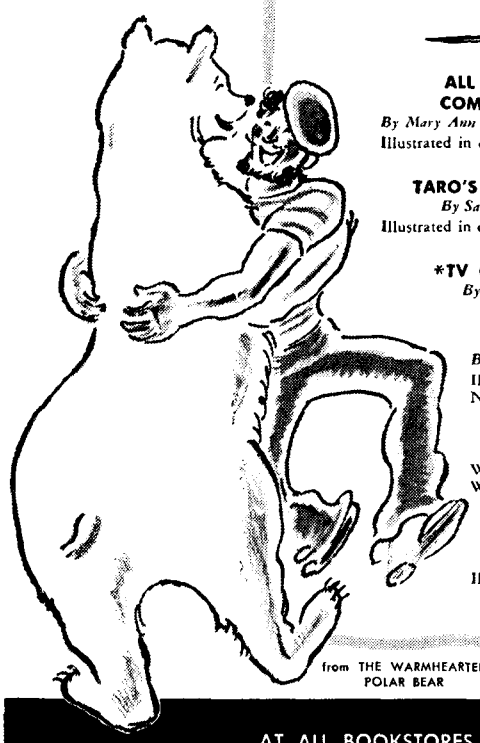

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By HELEN DOSS. Illustrated by Robert Patterson. The author of THE FAMILY NOBODY WANTED tells about Donny, their first adopted child, who yearned for a brother his own size. Easy to read about an unusual family. 7-11. $2.75

*Midshipman Cruise

By SCOTT CORBETT. Jacket painting by John O'Hara Cosgrave II. Authentic, exciting, full of high-jinks and Navy activities — the story of a midshipman who thought he wanted to leave the Navy. "Waggish sense of humor and deep feeling for the sea make this an engrossing tale."
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By MARY FRANCES BLAISDELL. Illustrated in two colors by Anne Marie Jauss. The famous storybook that has helped two generations to learn to read, now in a new edition with gay new illustrations. 5-8. $2.50

The Young Mustangers

By JONREED LAURITZEN. Illustrated by Paul Lanz. By the author of THE ORDEAL OF THE YOUNG HUNTER — a new story based on his boyhood experiences as a mustang hunter. "A compelling story for both boys and girls."—*N. Y. Times Book Review.*
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Watchwords of Liberty

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By MATT CHRISTOPHER. Illustrated by Ken Wagner. Topnotch story of midget basketball by the author of THE LUCKY BASEBALL BAT and BASEBALL PALS. 7-9. $2.75

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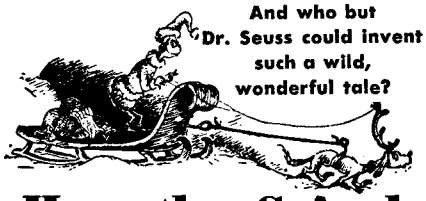

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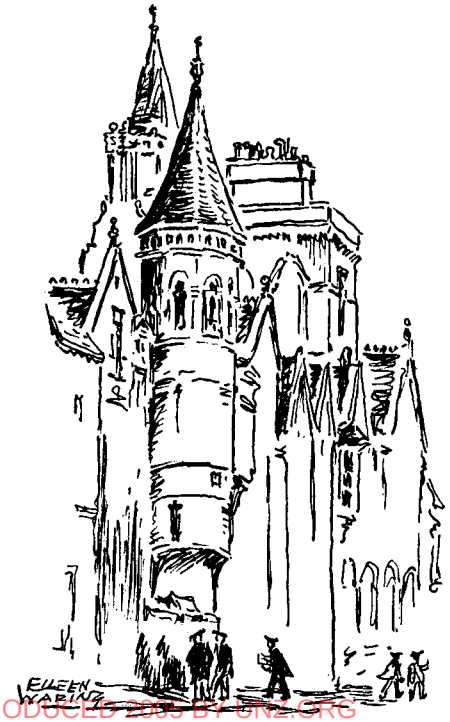
ing. It means the teacher and librarian must know books as well as children and fit the book to the reader—not the other way round, by the way. But it means, too, that it is not marks or "gold stars" given for a certain number of books read which matter; it is what the individual books mean to the individual. The reading of one book by a child may be more important as far as accomplishment, or impact upon his life, than the reading of ten books by another during the same period of time. Today's school takes time to consider the significance of that one book.

THE use of external incentives—gold stars, buttons, prizes—has long been considered educationally unsound because they put the emphasis on the goal rather than upon the interrelationship of child and book. They do, of course, often create an atmosphere of excitement and comradery in which children do read and enjoy reading. Undoubtedly a few of the children out of such a participating group will find reading a deeply satisfying experience and become book readers, but they will do so, not because of the prizes, but because something young people are finding in and through books is meaningful and important to them.

For those who race on to acquire prize after prize or star after star, the real satisfaction does not come from the books. And Dr. Arthur I. Gates, the well-known authority on reading, has often said, "Unless reading satisfies some purpose in a child's life, it will not prosper."

A much more wholesome and sustained excitement and comradery results from a reading program in which children are consistently surrounded by a school and classroom atmosphere that makes reading of great importance. Today's books themselves are exciting to children, as anyone knows who has watched boys and girls at a book fair or opening a new box for the school library. If books are available, there will be book excitement. And a spontaneous discussion about books growing naturally out of their reading experiences with a teacher or principal who likes books and likes to talk about them—or a discussion just among themselves—will create a bond of "belongingness" among the class members which will help even the slower readers and more reluctant ones to feel a part of the group. It may also give a glimpse of books which will be fun for them, too.



In such a program no child feels the pressure of competition with his classmates for the number of pages read; no child is penalized by lack of reward or recognition because a book by Scott or Clemens or Sperry just has to be reread a second time—or dreamed over a lot before the last pages are turned. In such a program what we care about is what that particular book and that particular child give each other—and often what is between the two is a private affair, and no one of us has the right to pry too inquisitively.

But, there must be books.

Some months ago a speaker at Princeton University stated that one picture could have said what Hemingway took many thousands of words to say about an old man and his fight with the sea.

NO—for some of us the meaning and interpretations of great writing can never be replaced by a picture. A picture may supplement it or take its own place in our lives, but a picture cannot replace literature. As the appreciation of great music comes to those who by background and experiences are attuned to it, so the appreciation of literature comes to those who are attuned to it. "How the twig is bent" is an expression which has had meaning for us at least since the time of Ovid.

We need to remember this expression today and consciously to make it possible for boys and girls to become "attuned" to literature, so that there may be a broad avenue leading from the finest thinking and the most creative imaginations of the past, and so that boys and girls may have the opportunity to develop that sensitivity and awareness which familiarity with books that are real literature so often makes possible.

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OVER IN THE MEADOW

By John Langstaff and Feodor Rojankovsky. This gay old counting song, with a delightful melody and enchanting pictures, is a perfect companion to *Frog Went A-Courtin'*, Caldecott Award winner. Ages 3-8. $2.75

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A BOOK ABOUT WORDS

By Ann and Paul Rand. The wonder of words and all they can mean to a small child is caught in rhythmic prose and brilliant pictures by the authors of *I Know a Lot of Things.* Ages 4-8. $2.95

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By William O. Steele. A rollicking tale in which Daniel Boone proves that Kentucky is a fine place to settle. Nicolas Mordvinoff's spirited pictures add a crescendo of laughter. Ages 6-10. $2.50

JUDY'S SURPRISING DAY

By Sally Scott. Unexpected adventures turn an ordinary day's drive to Grandma's into a surprising journey. Illustrated by Beth Krush. Ages 6-10. $2.25

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Written and illustrated by Harry Behn. In prose that has the quality of a legend, and in striking pictures, a well-known poet tells the moving story of an Indian boy's courageous search for a true name. Ages 6 up. $3.00

BED-KNOB AND BROOMSTICK

By Mary Norton, author of *The Borrowers. The Magic Bed-Knob,* an earlier favorite, is combined here with its adventurous sequel, *Bonfires and Broomsticks.* Illustrated by Erik Blegvad. Ages 8-12. $3.00

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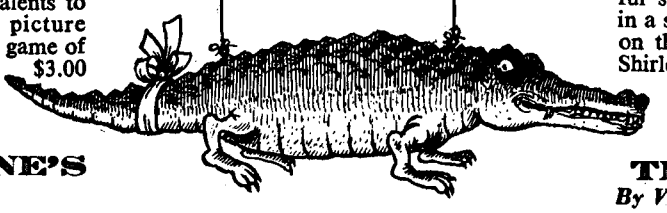
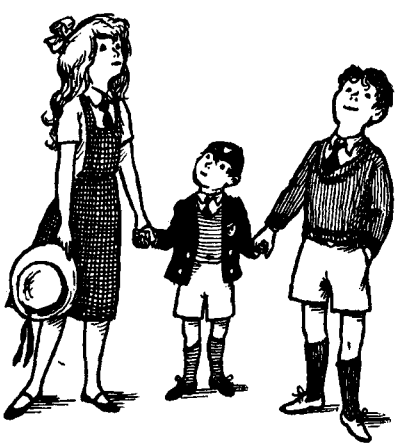
By Henry Winterfeld. An amusing story of a group of children who find in the woods a little girl who has dropped from her father's space ship. Illustrated by Fritz Wegner. Ages 8-12. $2.75

Some children might like an alligator for Christmas...



but all children love good books



RING OF FATE

By Jean Bothwell. The romance of a lovely Muslim girl and the conflicts between traditional and modern ways of life in India make this an unusually colorful novel. Ages 14 up. $3.00

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TROUBLE AFTER SCHOOL

By Jerrold Beim. This compelling story of Lee Emerson's problems when he becomes involved with a rough gang of boys is told with understanding and a fine moral sense. Illustrated by Don Sibley. Ages 10-14. $2.75

LEAVE IT TO THE FRIPSEYS

By Madye Lee Chastain. The Fripsey family will delight readers anew in this warm portrayal of young teenagers at home and at school. Illustrated by the author. Ages 10-14. $2.75

DANCERS OF TOMORROW

By Naomi Capon. A realistic picture of a young dancer's training at the Royal Ballet (formerly the Sadler's Wells) School. Photos, and line drawings by Jillian Willett. Ages 10 up. $3.00

STORM OVER SKYE

By Allan Campbell McLean. A powerful story of two brothers caught up in a strange and frightening adventure on the island of Skye. Illustrated by Shirley Hughes. Ages 12 up. $3.00

THE STOWAWAY

By Vera R. Amrein. A salty yarn of a cruise to Maine in which the three Brices help a stowaway escape from a dangerous situation. Ages 12 up. $2.95

EVERGLADES ADVENTURE

By Stephen W. Meader. Toby Morgan's growing friendship with an Indian boy gives new meaning to his explorations of the Everglades in 1870. Illustrated by Charles Beck. Ages 12 up. $2.75

SEA SIEGE

By Andre Norton. A science-fiction tale of mounting suspense in which inhabitants of a West Indian island survive an atomic war only to face further peril from the depths of the sea. Ages 12 up. $3.00

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By Mildred Lawrence. Timid in her first year at college, Jan Barnaby learns to forget herself in a project to help migrant Mexican fruit pickers and in a growing friendship with Pete, editor of the college paper. Ages 14 up. $2.75

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By Kathrene Pinkerton. Judy Randolph's excitement on her first visit to Alaska is fanned by young Rod Baird who believes he can bring salmon back to a river, once a rich Indian fishing ground. Ages 14 up. $3.00

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Curious George Gets a Medal for exploring outer space. by H. A. Rey. Ages 4-8. $3.25 Trade. $4.00 G.S.L.B.

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—F. L. S.

INSECTS—HUNTERS AND TRAPPERS. *By Ross E. Hutchins. Rand McNally.* $2.95. Insect friends and foes—the hunters and the hunted—are authoritatively and entertainingly described by Dr. Hutchins, a well-known entomologist. Long before man appeared on the scene, insects used poisoned darts, silken snares, and pitfalls to capture the enemy. Such modern scientific marvels as the gyroscope, jet propulsion, and the snorkel are a part of the insect arsenal. Excellent and detailed photographs by the author accompany the text. Some tips on how to observe and photograph the activities of the insect world are given to the young naturalist. This is a good title to add to the science library.

—S. J.

HERE COME THE SEALS! HERE COME THE BEAVERS! *By Alice E. Goudey. Illustrated by Garry MacKenzie. Scribner's.* $2.50 *each.* With these two small books Mrs. Goudey and Mr. MacKenzie continue their stories of baby animals for young children. In simple, clear text and numerous appealing illustrations the first year in the lives of seals and beavers is described through the events that befall a specific family. Though accurate in fact and drawing, the author and artist are able to create little animals with personalities that children find very real.

—F. L. S.

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—"Swamp Life."

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—M. C.

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—F. L. S.

STORY POEMS, NEW AND OLD. *Edited by William Cole. Illustrated by Walter Buehr. World.* $3.50. The editor's introduction to this collection points out that the world's first poets were storytellers and that there is art in the telling of a story in verse. He admits that many of the poems included are not great poetry. Selective points are the telling of a good tale and the inclusion of less familiar poems. Within these limits the selection is good, ranging from the serious to the humorous and nonsensical, from folk ballads to original poems. This is a useful collection for the child who needs an introduction to poetry. Drawings by Walter Buehr aptly illustrate the action of the poems.

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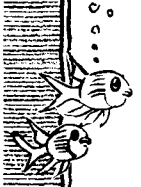

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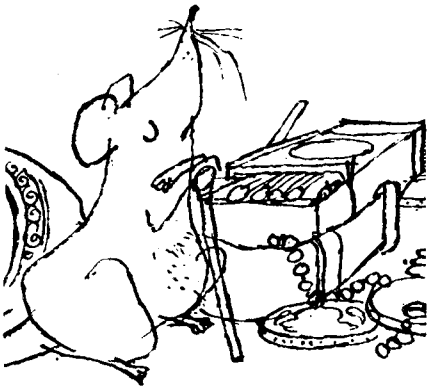

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TEN MILES HIGH, TWO MILES DEEP: The Adventures of the Piccards. *By Alan Honour. Illustrated with photographs and line drawings by Charles Geer. Whittlesey House.* $3. Here is a particularly timely book when all attention is centered on the launching of the two satellites by Russia. The true story of two dedicated scientists, the Piccard twins, becomes as exciting as any science fiction in this fascinating but scientifically accurate account of the Piccards' experiments in penetrating the stratosphere and exploring the ocean depths.

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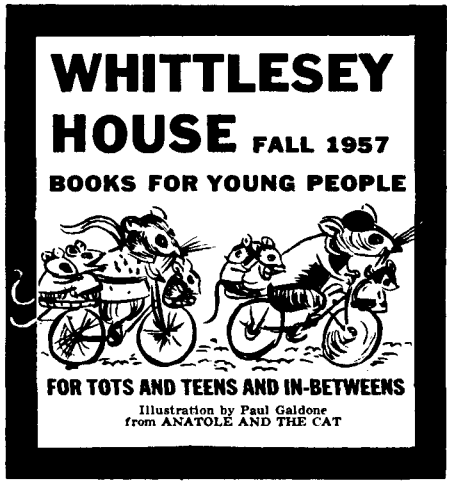
ROCKET POWER AND SPACE FLIGHT. *By G. Harry Stine. Illustrated with photographs and line drawings. Holt.* $3.75. Until recently Mr. Stine worked at White Sands Proving Ground. During those years thousands of letters, mostly from amateur rocket enthusiasts, reached his desk. "Rocket Power and Space Flight" is his answer to recurring questions. He reviews briefly the history of rockets, the theory of rocket propulsion, and potential future developments. He presents in detail all the latest released information on construction, equipping, testing, firing, and analyses of the performances of rockets today. He also gives practical advice to the amateur rocket engineer and to the student preparing for work in the field. The book is informative, timely, informal in style; technical material, when possible, is confined to addenda



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to chapters. Mr. Stine is also "Lee Correy," writer of juvenile science fiction.

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The exposition is clear, and it is as free from technical phraseology as possible, but for true appreciation and enjoyment the reader will need some background in chemistry—or a desire to learn. Mr. Jaffe is the author of "Crucibles" and other books.

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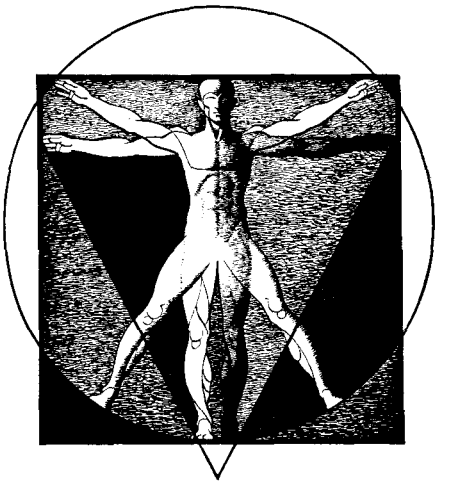
EXPLORING THE WEATHER. *By Roy A. Gallant. Illustrated by Lowell Hess. Garden City.* $2.50. Scientifically-minded boys will enjoy this companion volume to "Exploring the Universe," "Exploring Mars," and "Exploring the Moon." They will learn, among other things, how the weatherman arrives at his forecast each day, what makes the atmosphere and how it behaves, what causes hurricanes, tornadoes, and thunderstorms, and how new scientific developments are making the work of forecasting more accurate. For instance, "cloud seeding" has been done, and a satellite weather patrol is not unlikely. All this is told in lively text, and illustrated with handsome full-page, colored pictures and many clear diagrams by Lowell Hess.

—M. R. P.



—"*An Adventure in Geometry.*"

WHEEL OF TIME. *By Harry Zarchy. Illustrated by René Martin. Crowell.* $2.75. Time, and the ways in which man has tried to measure it from the days when he ceased his purely nomadic life up to the present, when scientific procedure considers time a prime factor, make a fascinating story.

The author, a veteran writer for young people, sets forth in a lucid style a history of calendars throughout the world, as well as the political and religious reasons that have governed their reforms through the years. The history of horology forms another interesting section, which includes drawings of some old timepieces.

This is an entirely satisfactory book from the standpoints of text, illustration, and format. The index serves as a key to many curious facts about which children ask questions.

—J. J. B.

ROCKETS, MISSILES, AND MOONS. *By Charles Coombs. Illustrated with 79 photographs. Morrow.* $3.75. Mr. Coombs has a special ability, without oversimplifying, to make technical information easily understood and as exciting as an adventure story for the ten-to-fourteen-year-old while presenting solid facts good enough for adults. Much of this material may be found in other books: Project Vanguard, research rockets, classifications of guided missiles, long-range missiles, anti-missile missiles, and future possibilities; but "Rockets, Missiles, and Moons" is in no sense merely a rehash of familiar knowledge.

New data, a fresh approach, a stimulating style make this popular science at its best. —E. S.

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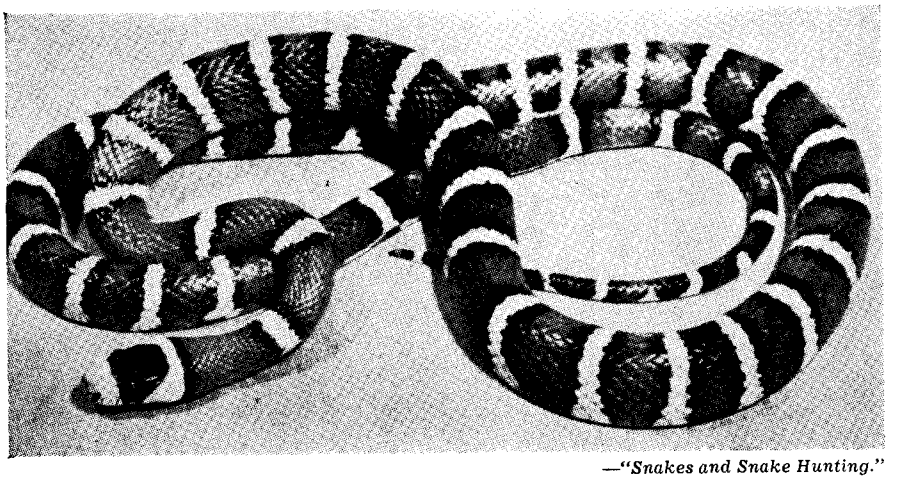
Roads to Walden



—"*Snakes and Snake Hunting.*"

By Ray M. Fry, *Coordinator, Young Adult Work, Dallas, Texas, Public Library.*

". . . to measure the depth of one's own nature." —THOREAU.

IN John Harris's "Close to the Wind" Willie Keeley, a tough young hoodlum reared in the drab factory section of Sydney, escapes to sea in an old boat with the Salomio family, who, like Willie, are hiding from the law. Away from the complexities of his past life and surrounded by scenery such as he never even realized existed, Willie is spiritually affected.

> The beauty about them seemed to Willie to increase as they traveled and as he threw off the bitterness which, fed by ugly factory buildings in Sydney and old, sad houses, had grown on his youth like a fungus . . . all the silence was here, all the peace—and for the first time in his life Willie was becoming aware of peace.

Not only the Willies from the slums, but the Jacks from uptown and the Bradfords from suburbia have an eternal need to find their Waldens. Today's urban life does not make their search easy. Many of them are struck down early by "neonalitis." Glaring, gaudy lights replace beautiful sunsets. Sonic booms and screeching sirens are heard instead of the wind through the pines or the song of a woodthrush. The stench of smog substitutes for the smell of new-mown hay. Johnny's road to Walden has been made very difficult, but his need to climb a mountain and from its summit evaluate himself in relation to what he sees, smells, hears, and feels is as great as it ever was. Nature-linked hobbies, museums of natural history, and city parks are certainly worth promoting, but they will never give young people a deep feeling of the order and meaning of Nature.

Neither can books substitute for Willie's own Walden. But they may lead to a realization that his Walden exists and foster in him the desire to search for it. Most young people have some interest in the outdoors or a scientific curiosity that can be used as a springboard in promoting reading that will help them realize the deeper meaning of Nature.

IN the past there have been a limited number of good, readable books in the Nature field for young people. Mostly they have been too scientific for the layman. In more recent years there has been a noticeable trend toword more Nature books for the general reader.

First are the books which encourage the initial step into the open, the flight from the city. George and Iris Wells's "Handbook of Auto Camping" describes the various kinds of parks and forest reservations and explains how to become an auto camper. The illustrations alone in Edmund Burke's "Camping Handbook" are enough to make a young adult start planning a trip into the open. It includes chapters on equipment, choosing a tent site, everything about campfires, recipes for campers, etc. Another book of

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By VIOLA ROWE. Popular young Barbara has a merry, mixed-up time until she finds the right way to handle boys. Ages 12-16. $2.75

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a different kind but also one which may encourage the first step otudoors is "Make Your Own Outdoor Sports Equipment," by John Lacey. It contains information for making bird whistles, a simple rowboat, ice-fishing equipment, and many other things.

NEXT are the books which foster the observation and exploration of Nature. Audubon's many bird guides and Roger Barton's "How to Watch Birds" are excellent for the potential bird fans. Richard Pearl's "How to Know the Minerals and Rocks" was written for the beginner and amateur collector. The author gives four keys to recognizing rocks and seven keys to recognizing minerals. Osmond P. Breland's "Animal Facts and Fallacies" is a nontechnical discussion of the unusual features of animals in question-and-answer form and will delight the curious. Its companion volume, "Animal Friends and Foes," is also a nontechnical book and is about "the deadly and the benign, the harmful and the beneficial members of the animal kingdom, and the effects they have upon our daily lives."

"Snakes and Snake Handling," by Carl Kauffeld, will intensify the interest that many young people already have in reptiles. Karl Von Frisch's "The Dancing Bees" is an account of the life and sense of the honey bee, and the author has presented it for the amateur naturalist. "Familiar Animals of America," by Will Barker, is a beautifully illustrated book about the common wildlife around us, what they eat, how they live, and what kind of homes they occupy. "Living Mammals of the World," by Ivan Sanderson, is encyclopedic, but its gorgeous photographs could serve as an introduction to the mammals. John Kieran, in "An Introduction to Nature," attempts to provide the novice with an elementary guide to a friendly acquaintance with some birds, flowers, shrubs, and trees as a first step in a fascinating world. The color plates in this book are outstanding.

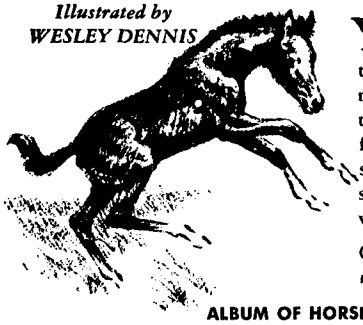
Vinson Brown's "The Amateur Naturalist's Handbook" is a guide to the animals, rocks, plants, and climate

A Heart-stirring New Horse Story

by MARGUERITE HENRY

Black Gold

Illustrated by WESLEY DENNIS



YOUNG America's favorite storyteller has now written a story of the blue-grass country, the Kentucky Derby, and a gangly little colt named Black Gold who won the Derby. It's also the story of a man and a boy whose dreams were fulfilled by this courageous little horse. With superb illustrations by WESLEY DENNIS, this is sure to become another favorite of boys and girls who love good horse stories. Ages 8-12 $2.95

Other ***Marguerite Henry*** *books highly recommended by authorities on children's literature:*

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ALASKAN TALES. By Russell Annabel. Barnes. $2.50.
THE AMATEUR NATURALIST'S HANDBOOK. By Vinson Brown. Little, Brown. $3.50.
ANIMAL FACTS AND FALLACIES. By Osmond P. Breland. Harper. $3.50.
ANIMAL FRIENDS AND FOES. By Osmond P. Breland. Harper. $3.95.
AUTUMN ACROSS AMERICA. By Edwin Way Teale. Dodd, Mead. $5.75.
CAMPING HANDBOOK. By Edmund Burke. Arco. $2.
CLOSE TO THE WIND. By John Harris. Sloane. $3.50.
THE DANCING BEES. By Karl Von Frisch. Harcourt, Brace. $4.
FAMILIAR ANIMALS OF AMERICA. By Will Barker. Harper. $4.95.
FIELD AND STREAM TREASURY. By the Editors of *Field and Stream* magazine. Holt. $5.
THE GOOD EARTH. By Pearl Buck. John Day. $4.
GREEN MANSIONS. By W. H. Hudson. Dodd, Mead. $3.25.
GUNILLA. By Albert Viksten. Nelson. $2.75.
HANDBOOK OF AUTO CAMPING. By George and Iris Wells. Harper. $3.
HOW TO KNOW THE MINERALS AND ROCKS. By Richard Pearl. McGraw-Hill. $3.75.
HOW TO WATCH BIRDS. By Roger Barton. McGraw-Hill. $3.50.
AN INTRODUCTION TO NATURE. By John Kieran. Garden City. $6.
LIVING MAMMALS OF THE WORLD. By Ivan Sanderson. Garden City. $9.95.
MAKE YOUR OWN OUTDOOR SPORTS EQUIPMENT. By John Lacey. Putnam's. $2.50.
MARY PETERS. By Mary Ellen Chase. Macmillan. $2.95.
MY ANTONIA. By Willa Cather. Houghton Mifflin. $3.50.
SNAKES AND SNAKE HANDLING. By Carl Kauffeld. Doubleday. $3.95.
THE SOUND OF WHITE WATER. By Hugh Fosburgh. Scribner's. $3.
THE STRANGE WORLD OF NATURE. By Bernard Gooch. Crowell. $3.
SWIFTWATER. By Paul Annixter. Hill & Wang. $2.50.
THE VOICE OF THE DESERT. By Joseph Wood Krutch. Sloane. $3.75.
WILD AMERICA. By Roger Tory Peterson and James Fisher. Houghton Mifflin. $5.
WILD ANIMALS OF THE WORLD. By William Bridges. Garden City. $3.95.
THE WIND IN THE WILLOWS. By Kenneth Grahame. Scribner's. $2.50.
THE WORLD WE LIVE IN. By the Editors of *Life* magazine. Simon & Schuster. $4.95.

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over the United States. It is dedicated "to the young in heart, be they threescore and ten or ten alone, who seek through thought and experiment and study to penetrate into the unknown worlds of Nature." There are sections for the beginning naturalist, the student naturalist, the advanced naturalist, and the explorer naturalist. "Wild Animals of the World," by William Bridges, with animal portraits by Mary Baker, introduces the animals found in the zoo and others from the deepest jungle. The *Life* magazine editors of "The World We Live In" claim that this publication is natural history in modern dress. They have tried to bridge the gap between the scientist and the layman. It is probably one of the best books for introducing the subject of natural history to young people.

There are also books for the young person unmoved by pictures of tents pitched by placid lakes, or recipes for frying rainbow trout, or keys to recognizing rocks and minerals. "Alaskan Tales," by Russell Annabel (which tells of the adventures of a sixteen-year-old boy who ran away from home to the northern wilderness of Alaska), or "Field and Stream Treasury" (comprised of articles from the magazine *Field and Stream*, which give an entertaining and enlightening history of hunting and fishing over the past seventy-five to 100 years) may be a stimulus for another young person.

SOME young adults may gain from fiction a feeling for Nature. Girls may identify with the heroine in "Mary Peters," by Mary Ellen Chase, and realize the wisdom that she gained from her life at sea. Or they may be touched by Antonia's devotion to the Western prairies in Willa Cather's "My Antonia."

Young people may understand the intangible value of land by reading the story of Wang Lung's pride in and love for his land in Pearl Buck's "The Good Earth." Kenneth Grahame's humorous book, "The Wind in the Willows," may provide an approach to books about Nature that would appeal to some teen-ager unaffected by other avenues. "The Sound of White Water," by Hugh Fosburgh, is an account of a canoe trip down a river that will have appeal for some boys. Paul Annixter's "Swiftwater," a novel about a boy, his father, and their dream to establish a bird sanctuary, may give some readers the same feeling of closeness to Nature that the Calloways possessed.

The books to lure young people onto the "Road to Walden" and the books to encourage their exploration and observation of Nature are, ideally speaking, highways to deeper reading. They lead young people into reading that will stimulate their own thinking about themselves in relation to Nature. Albert Viksten's "Gunilla" is a simple, beautiful story about a man who for four years lived with his dog, Wulf, and Gunilla, a polar bear they adopted, in the white world of Spitsbergen. He lived alone with Nature in order to "measure the depths of his own being." If properly introduced, young people will read this outstanding book and will derive from it more than just an account of the lives of a man, a dog, and a pet bear in the icy wilderness. "Green Mansions," by W. H. Hudson, is more than a novel laid in tropical forests. It is a mysterious romance with Nature.

THERE are some beautifully written nonfiction interpretative books in the Nature field. "The Voice of the Desert," by Joseph Wood Krutch, is a

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by Cecile Pepin Edwards. Illustrated by Harve Stein. A *Makers of America* biography of the man who founded Rhode Island and his gallant spiritual battles. Ages 8-UP $1.75, cloth

BILL SHAW, FRUIT TRAMP

by Steve Benedict. Illustrated by Mary Stevens. Bill's life as a wandering harvest hand was exciting, but not the life he wanted. His problems and joys are fascinating. Ages 8-UP $2.50, cloth

MARA JOURNEYS HOME

by Elizabeth P. Witheridge. Illustrated by Lucille Wallower. Mara's journey across the desert leads her to her true home in Jerusalem—and to an exciting secret. Ages 7-12 $2, cloth

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naturalist's interpretation of desert living. His voice pleads for "love, some feeling for, as well as some understanding of, the inclusive community of rocks and soils, plants and animals, of which we are a part." Bernard Gooch, in "The Strange World of Nature," discusses the world of the common small animals. Roger Tory Peterson and James Fisher give a record of their 30,000-mile journey around the continent in "Wild America." "Autumn Across America," by Edwin Way Teale, is an account of a 20,000-mile trip during magnificent autumn.

ALL of these authors are concerned with the eternal values to be gained from Nature. Their words are tonic for young people everywhere but especially for our urban youth today. Their books can help young people realize the order and meaning of Nature. Their books can help youth develop a basic belief in the three great words "life goes on." Their inspiration may take young adults into the woods with a purpose and out again believing as Karle Wilson Baker must have believed when he wrote: "Today I have grown taller from walking with the trees."

FOR TEEN-AGERS

THE BRIDGE. *By Charlton Ogburn, Jr. Illustrated by Evaline Ness. Houghton Mifflin.* $2.75. Youth and old age seldom desire the same thing in life. When they do, the combined strength of wills is all but terrifying in its stubborn power. "The Bridge" is a moving and sensitively told short story of a tired old man and his fourteen-year-old granddaughter, who battle against the machinations of scheming relatives and the destructive force of a hurricane to preserve their way of life. The author has skilfully created such a sense of foreboding and heavy atmosphere that it is with a feeling of relief that the reader hears the rain lashing the old house and the wind screaming across the water to tear at the fishing boats and break the tension which has held the characters impotent. Unusual drawings printed in sea green, gray, and black convey the same moods as the story and add a decorative note to a book which is beautiful in every sense.

—H. A. M.

CALICO CAPTIVE. *By Elizabeth George Speare. Illustrated by W. T. Mars. Houghton Mifflin.* $3.50. A narrative diary, published in 1807, is the basis for this book of romance, adventure, and history. Miriam Willard, her sister and brother-in-law, their children, and a friend are all captured by the Indians and made to march north. Harrowing experiences follow this kidnapping, and Miriam is forced to become a mature young woman. After living with the Indians as a captive, she is sold to the French in Montreal, where she experiences more humiliation and privation but where she also must make a romantic decision. Delineation of characters is excellent, and the story moves swiftly from the first chapter to the last. Older girls will find this an exciting novel.

—A. B.

FAIR EXCHANGE. *By Jean Nielsen. Funk & Wagnalls.* $2.95. It is refreshing to find in this junior novel situations and characters a little closer to reality than those found in many of the girls' stories—parents and young people with strengths and weaknesses, mature romances and those which fizzle on an infatuation plane. All of this is provided in a story which has as its theme an exchange visit planned by a group of seniors from a rural Midwestern town to a city in the Pacific Northwest. The story is less contrived than usual, and, although there are few facile solutions, it is still peppered with enough romance and enough school-centered activities to attract both the reader of the popular light novels for teen-age girls and those weary of the froth and happy endings.

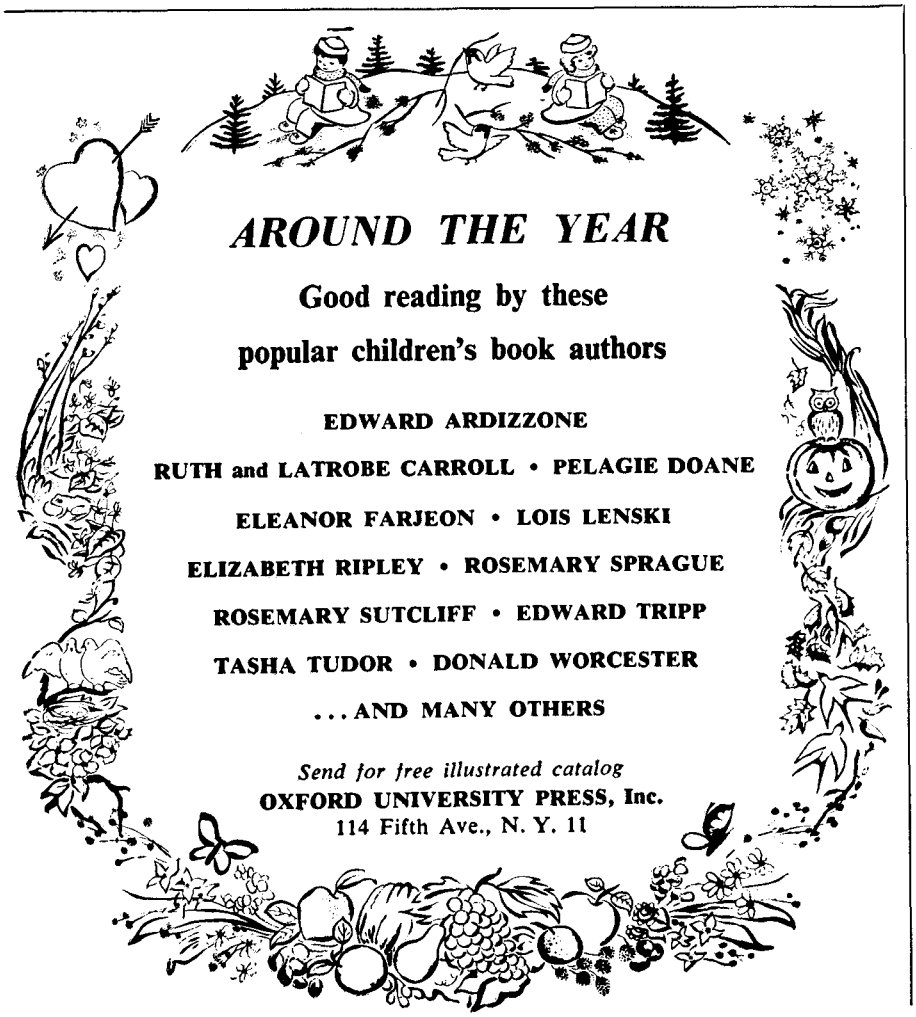
—ESTHER WALLS PAPPY.

POCAHONTAS AND HER WORLD. *By Frances Carpenter. Illustrated by W. Langdon Kihn. Knopf.* $3. This fictionized biography of the courageous Indian princess is a highlight among the many titles published for children commemorating the founding of Jamestown.

As a fun-loving girl of eleven, Pocahontas was the accepted leader of Indian children of the village. She grew to be a beautiful and courageous young woman, greatly beloved by her father, Powhatan. Her vital assistance to the Jamestown settlement, her friendship for John Smith, her life in Jamestown, and finally her marriage and journey to England are well-known facts of history. Pocahontas had a place in two different worlds, and each has been recreated very vividly.

Most girls will enjoy this biography for older readers more than "Powhatan and Captain John Smith" (Ariel). The gentle side of Smith's character is seen more frequently than in Latham's "This Dear-Bought Land."

—H. F.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GAUNT'S DAUGHTER. *By Eleanor Shaler. Viking.* $3. Cordelia Lovell had been brought up in the theatre, and it had been anything but an easy life after her father had abandoned his family. He had become one of the most popular and famous of actors, but her mother had never achieved any real success. Cordelia was seventeen when her mother died, and her mother's family pressed her to give up the stage. This she felt she could not do; nor would she turn to her father for help in the career she had chosen. There is very interesting background here and there are fine characterizations. Cordelia's efforts to understand conflicting viewpoints and to weigh different values give mature overtones to this exceptionally good story.
—R. H. V.

THE BIG STEP. *By Hila Colman. Morrow.* $2.95. Sixteen-year-old Debby faces a grand challenge when her stepsisters come to spend the summer with her. Suddenly her usual lighthearted and carefree relationships with family and boy friends are threatened. Actually, the visit proves to be both bane and boon, for, after considerable heartbreak, Debby arrives at a new awareness of who she is and where she is going. Some solid, constructive community projects and the continuing love and understanding of her parents help her through the difficult summer. Stories with stepmothers or stepsisters have perennial appeal to the teen-age girl, and this one will easily find its readers.
—E. W. P.

CITIZEN OF THE GALAXY. *By Robert A. Heinlein. Scribner's.* $2.95. In view of the Russian satellite this book has added interest. The story, laid in a future of interplanetary travel, opens astonishingly with a slave auction on one of the planets. A boy put up for sale is bought by a beggar. Suspense is quickened by the mysteries of the identities of boy and beggar. One of the most interesting parts of the story concerns the Free Traders, complex matriarchal families who live in ships traveling through space and touching at planets to trade goods. Science, mystery, and strong ethical concepts give the book sure appeal to devotees of science fiction.
—E. N.

EVERGLADES ADVENTURE. *By Stephen W. Meader. Illustrated by Charles Beck. Harcourt, Brace.* $2.75. The wild, exotic, and tropical life of the Florida Everglades just after the Civil War is the background for this story, wherein a boy finds his life's vocation while acting as a guide in the Glades to a naturalist-photographer. The general appeal of the book is in the strangeness of the locale; but the older boy, who is interested in natural science and who may have motored over the Tamiami Trail in the Everglades, should find Mr. Meader's descriptions of that region as it existed some ninety years ago particularly enlightening.
—E. S. R.

VALLEY OF DEFIANCE. *By Harriet H. Carr. Macmillan.* $3. This is an historical novel about the Hudson Valley tenant farmers and their rebellion against the outmoded patroon system in 1843. Interest is centered in sixteen-year-old Walter as he weighs his decision whether to fight with the rebels for a cause he considers just or to follow his father's course of law and order and await legislative action. An interesting addition to fiction for the junior high school reader.
—E. O. W.

SWAMP CAT. *By Jim Kjelgaard. Illustrated by Edward Shenton. Dodd, Mead.* $3. The author's early boyhood in the Pennsylvania mountains and his background of fishing, hunting, trapping, and surveying are reflected in

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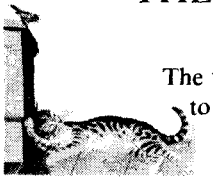

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this story of a sixteen-year-old boy's attempt to stock the swamp with muskrats. The difficulties he encounters are not confined to wildlife but are concerned as well with human beings and their ancient family feuds. A black house cat shares not only the boy's cabin but also the center of interest. Intermingled with thrilling adventures are beautifully written accounts of the wild swamp country and its inhabitants. For the teen-age boy interested in outdoor adventure and nature. —E. O. W.

MEXICAN ROAD RACE. *By Patrick O'Connor. Ives Washburn.* $2.75. "The race is the thing" in this action story, which combines a holding plot with a lot of information on the mechanics of race cars and racing strategy. Teen-aged Woody Hartford, who has a passion for racing, spends the bulk of his time testing and tinkering with a new Italian sports car, the Mark II Black Tiger. Naturally, this annoys steady girl friend Mary Jane, but all is set right in the end when Woody drives the Black Tiger to victory in the grueling Mexican Road Race. The fast-paced adventure, the drama and tension of the races, and the mechanical detail will have sure-fire appeal to the young car enthusiast. —E. W. P.

SWIMMER. *By Richard Mullins. Funk & Wagnalls.* $2.95. Sports stories on swimming are extremely rare. This one is an interesting variation on the theme of the individual versus the team. In this case a talented, self-taught athlete finds himself up against a big college coaching system, with something to be said for both sides.

Harry Williams, a great natural swimmer with Olympic aspirations, feels he will ruin his record-breaking potential if he obeys his coach, who is mainly concerned with winning meets and gaining a reputation. There is a rather belabored romance, and one is not completely sure at the end that Harry's conflicts are really resolved. But outweighing these defects are the validity of Harry's problems plus the author's love for and knowledge of swimming, which come through on every page, especially in the exciting accounts of meets and in a wonderful description of a solitary swim in a mountain lake. —L. M.

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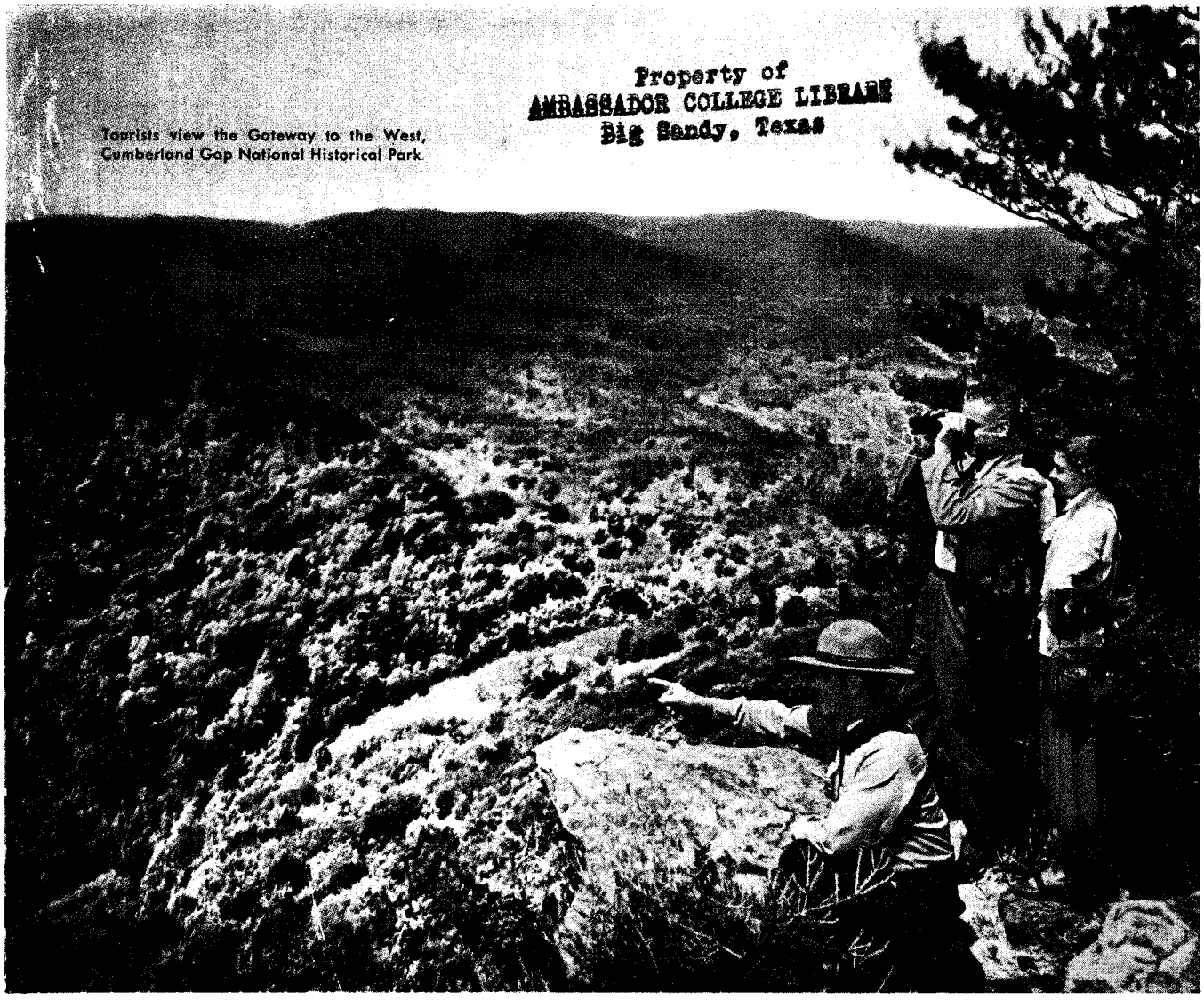

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